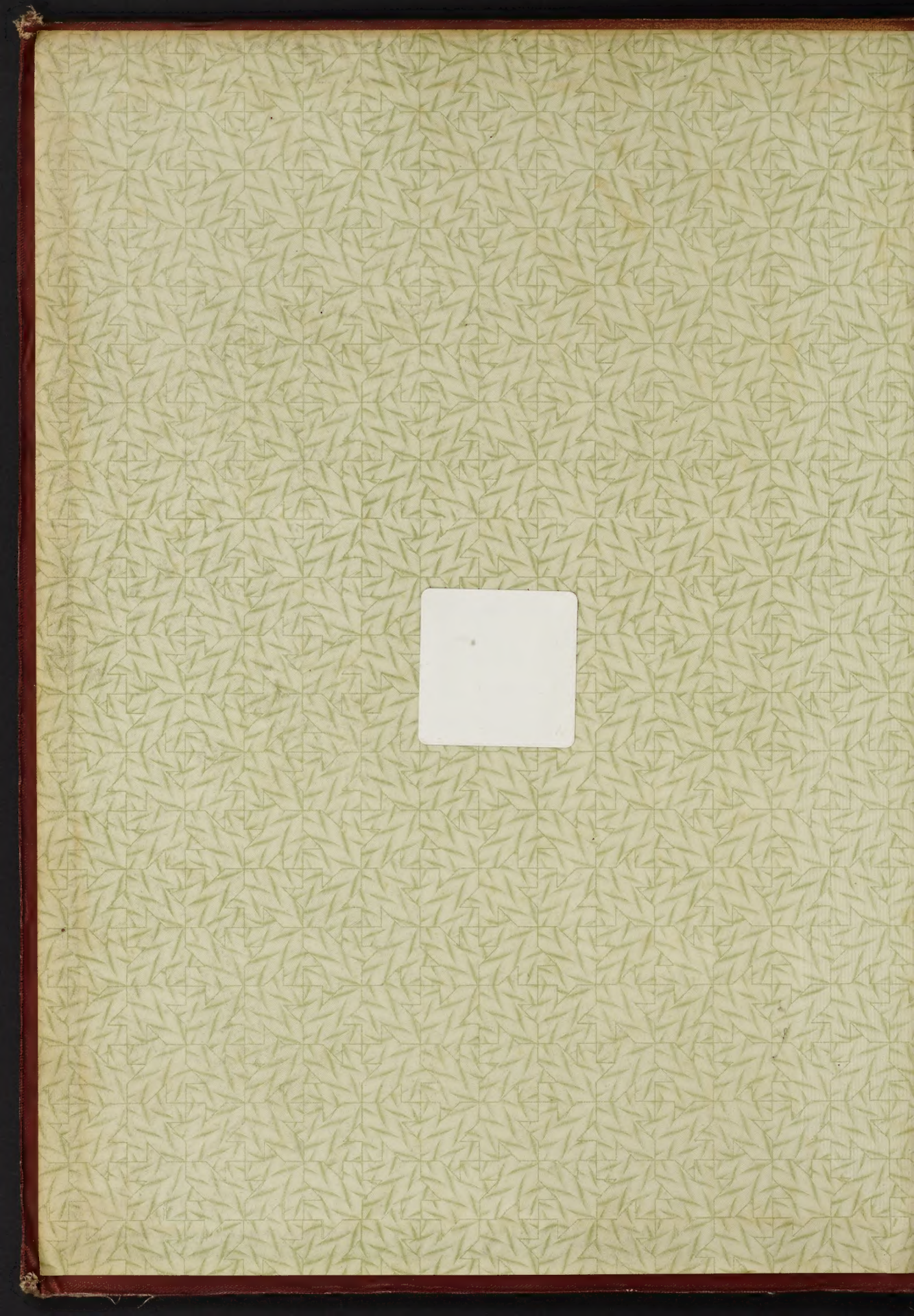


THE  
LIFE AND WORKS  
OF  
JOSEPH WRIGHT, A.R.A.,  
COMMONLY CALLED  
"WRIGHT OF DERBY."

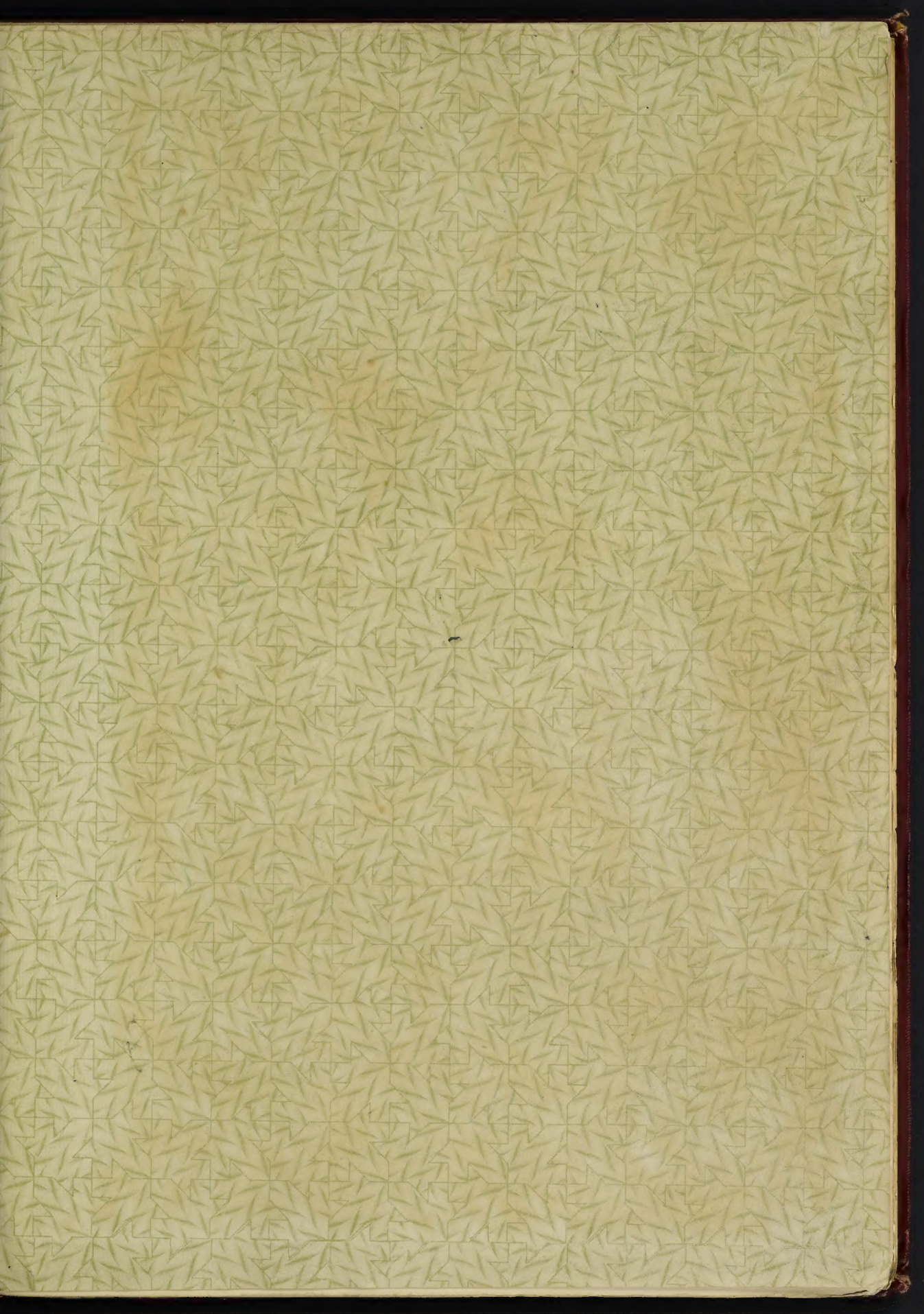
---

BY  
WILLIAM BEMROSE.









11241  
H/6



E. K. Waterhouse







THE LIFE AND WORKS  
OF  
JOSEPH WRIGHT, A.R.A.,  
COMMONLY CALLED  
"WRIGHT OF DERBY."

No. 292

*Brunnens*







PORTRAIT OF JOSEPH WRIGHT.

*Original picture in the possession of the Hon. Mrs. Griffiths.*

---

*The Vignette of Joseph Wright on the Title Page is reproduced from the Original Picture  
in the National Portrait Gallery.*











THE  
LIFE AND WORKS  
OF  
JOSEPH WRIGHT, A.R.A.,  
COMMONLY CALLED  
"WRIGHT OF DERBY."



By WILLIAM BEMROSE.

AT LEAD OF "A MANUAL OF WOOD CARVING," ETC.

WITH A PREFACE BY COSMO MONKHOUSE.

ILLUSTRATED WITH TWO ETCHINGS BY MR. F. SEYMOUR HADEN, AND OTHER PLATES AND WOODCUTS.

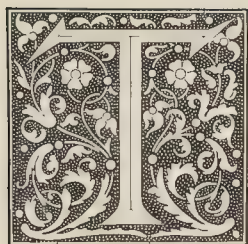
London:  
BEMROSE & SONS, 23, OLD BAILEY;  
AND DERBY.

1885.





## PREFACE.



THE name of Joseph Wright, of Derby, once of high repute among English Artists, has, during the last half-century and more, sunk, altogether undeservedly, into a state of semi-oblivion. The Exhibition at Derby in 1883 did, indeed, something to restore its fame, and it is to be hoped that the present work may do yet more. Both book and exhibition owe their existence mainly to the exertions of Mr. Bemrose, who in this matter may be said to have been moved by a triple love—the love of art, the love of family, and the love of locality. By his kindness I am allowed here to aid in doing justice to an artist of whom not only Derby, but England, should be proud.

Even if such a feat were possible, I should have no wish to compare accurately the merits of Wright with those of his forerunners and contemporaries. It will, however, be generally acknowledged that between such names as Hogarth, Reynolds, Gainsborough, and Wilson, and such as West, Northcote, Barry, and Hamilton, there is a gap—sensibly to be felt. In this gap, but nearer to the greater than to the lesser men, a place has of late years been found for Romney. It is but a modest claim for Wright that the same distinction should be accorded to him.

As a painter, his method, in relation to that of Reynolds and Gainsborough, may be said to have been old-fashioned. His pure, precise touches, his level surface, and clear enamelled colours, have not, indeed, the variety of texture or the inspired freedom of a Franz Hals. His practice was nearer to that of Van der Helst, and a host of other illustrious artists to whom clear, clean, work was dear. Through Kneller, and Hogarth, and Hudson, it came to him from Holland; and if he did not reform it, he mastered it, and left his mark upon it. As a colourist, he was scarcely an innovator; but he was still less of a copyist. In this and most other respects a "naturalist," he did not allow a preference for certain harmonies to dominate his work; but though his colour missed the charm of inspiration, it never failed in harmony. He



had the colour sense, and a command of the whole scale. In his candle-light pieces the prevailing hues were determined by his subject; but the way in which he united the blazing reds and yellows of the central glare to the rich browns of his transparent shadows, warmed and cooled these shadows with gleams of red coat and glimmers of blue sash and white dress, and from the ruddy glow of the chamber to the cool night outside, led the eye, untired, showed rare taste, as well as skill. If we take his portraits by ordinary light, we find the same fine power. The group of Mr. Newton's children, with its blue boy, its olive-green boy, and its girl in white and gold, set off with rich green foliage and clusters of ripe cherries, is a masterpiece of colour. In these day-light portraits, all the favourite colours of the dress of the period are introduced and reconciled. The hues and textures of the buff waistcoat, the "nankeen" breeches, the puce slip, the cinnamon coat, and the pink shoes, are imitated with the same sure skill, the same artistic impartiality. Only in regard to one colour do we find a decided preference, and this is neither the blue of Gainsborough nor the red of Reynolds, but what may be called the green of Wright. Probably no other artist has treated this colour with such variety. It tinges those bladders of which he was so fond; we find it lightly in the stone-coloured coat of Mr. Cheslyn, and deeply in the arm of his chair; in pale cucumber the artist robed his pitiful "Maria"; and from that fine picture of himself in the National Portrait Gallery we learn that it was green that he elected to wear in his youth when he wished to look particularly spruce.

Of his effects of artificial light there is the less need to speak, since what reputation he now preserves is founded upon them. The engravings after Wright by Earlom, J. R. Smith, Val. Green, Pether, and others, are still sought after, and the "Air-pump" is in the National Gallery for all who wish to see. It may, however, be doubted whether due recognition has, as yet, been given to the largeness of design and the dignified simplicity of pose and gesture which lend an almost classic style to such pictures as "The Orrery," "The Air-pump," and "The Gladiator." The Exhibition of 1883, while it confirmed the reputation of such pictures, showed also that his rank as a portrait-painter was much higher than was supposed. In this branch of art we find him submitting himself to his subject, and seeking rather to express than to adorn it. He brings you, as few artists do, into the presence of his sitters. As if alone and at ease, unconscious of observation, they, whether men, women, or children, are all engaged with their own thoughts and employments, just as they might have been seen any day in library or garden. Many men of celebrity, not only local, he painted—Arkwright and Whitehurst, Darwin and Strutt; but the charm of his portraits does not depend on the fame of the sitter, but on the power of the artist to seize a distinct individuality, and to make each likeness for ever interesting as an authentic image of a fellow-man. Unsophisticated by fashion or affectation, Wright's portraits are history in its simplest and truest form.

Of the pure charm of his children, some of the illustrations to this volume, especially Mr. Seymour Haden's painter-like etching of the "Twins," will speak. Sir Joshua painted children with more spirit and with a livelier eye for fleeting charms of expression; but no artist has painted them more freshly and truly than Wright. Another admirably suggestive

etching by Mr. Haden shows us the elegance of mien and grace of sentiment which he could infuse into his more poetical designs. His versatility was remarkable; but his culture, partly, perhaps, on account of his secluded life, partly from his ill-health, left many of his faculties undeveloped, and his imagination was crossed by a vein of ingenuity which made him delight rather in resolving problems than in indulging fancy. Nevertheless, the "Minstrel" and the "Maria" are as good reflections as exist of that somewhat thin but elegant strain of poetic sentiment which was in vogue in his day. He has in these pictures preserved its gentleness and grace without its falseness. A deeper note of pathos (and pathos unstrained) is touched in the once famous "Dead Soldier." In his "Death and the Woodman" we find extreme terror depicted with all the force of the most modern realist; and if he did not—(who did?)—prove himself equal to the interpretation of Shakespeare, there is in Boydell's Gallery no finer head than that of his "Prospero."

It will seem strange to many that Wright should in his day have ranked even higher as a landscape painter than as a painter of men, but his fireworks and conflagration effects were a novelty, and were executed with a skill which must have then seemed astonishing. Now, perhaps, even if they were done with the superior genius of a Turner, we should not care overmuch for them. His more ordinary scenes from nature were sometimes almost as good as Wilson's, but generally wanted the warmth and the air of that fine artist, and his composition was apt to be too palpably ingenious.

Nevertheless, all abatement made, he was an original and able landscape painter, and when we add this to his other claims, and remember how thoroughly sincere his art was, how distinct his personality, it seems hard that the latest History of English Art should not even mention his name. True, it was written by a foreigner; and it is probable that if M. Chesneau had visited Derby two years ago he would have awarded Wright an honourable place among those artists whom he calls the Old Masters of England.

COSMO MONKHOUSE.





# CONTENTS.

## CHAPTER I.

THE FAMILY OF WRIGHT	1
----------------------	---

## CHAPTER II.

EARLY LIFE.—MECHANICAL PURSUITS.—ASPIRATIONS AFTER ART.—LOVE OF MUSIC AND SOCIETY. —STUDIES UNDER HUDSON.—RETURNS TO DERBY.—AGAIN STUDIES UNDER HUDSON	6
---	---

## CHAPTER III.

CANDLE-LIGHT SUBJECTS.—“THE GLADIATOR” PICTURE.—COMMENCES TO PAINT LANDSCAPES IN 1772.—LIST OF PICTURES EXHIBITED AT THE SOCIETY OF ARTISTS’ ROOMS.—LIST OF PICTURES EXHIBITED AT THE ROYAL ACADEMY.—WRIGHT HOLDS AN EXHIBITION IN 1785, OF HIS OWN WORKS, IN LONDON.—HIS GENEROSITY IN GIVING PICTURES TO HIS FRIENDS.—IS A PIONEER IN WATER-COLOUR PAINTING	11
---	----

## CHAPTER IV.

WRIGHT MARRIES AND VISITS ITALY.—LETTERS.—EXTRACTS FROM DIARY.—BIRTH OF HIS DAUGHTER, ANNA ROMANA, IN ROME.—INFLUENCE OF THE OLD MASTERS	27
---	----

## CHAPTER V.

THE BISHOP AND THE PAINTER.—SETTLES AT BATH.—LETTER TO HIS SISTER “NANCY.”—PRICES OF PORTRAITS.—WRIGHT’S METHOD OF MAKING UP HIS PALETTE.—RETURNS TO DERBY.— LODGES WITH THE ELEYS.—REMOVES TO ST. HELEN’S.—WILSON AND WRIGHT.— ANECDOTES	43
--	----

## CHAPTER VI.

WRIGHT’S SECESSION FROM THE ROYAL ACADEMY.—J. L. PHILIPS.—THE MESSRS. REDGRAVE’S CRITICISMS ON THE SECESSION AND UPON WRIGHT’S WORKS.—HAYLEY’S POEM.—ANTHONY PASQUIN.—LETTERS FROM WRIGHT TO J. L. PHILIPS.—THE “AIR-PUMP” PICTURE	57
--	----



## CHAPTER VII.

MENTION OF SOME IMPORTANT PICTURES.—THE CUSTOM HOUSE AUTHORITIES AND 'THE CAPTIVE' PICTURE.—THE "DEAD SOLDIER" AND HEATH THE ENGRAVER.—"DESTRUCTION OF THE FLOATING BATTERIES OFF GIBRALTAR."—"THE ORRERY."—EARL FERRERS AS A PATRON.—MORTIMER.—PETER PINDAR.—DR. DARWIN.—ANNA SEWARD.—WEDGWOOD.—BENTLEY.—"THE ALCHEMIST" PICTURE.—HAYLEY THE POET.—THOS. A. HAYLEY THE SCULPTOR	PAGE. 69
--	-------------

## CHAPTER VIII.

CORRESPONDENCE OF WRIGHT WITH MR. DAULBY AND MR. J. L. PHILIPS.—THE SHAKESPEARE GALLERY PICTURES.—DISPUTE ABOUT PRICES	85
--	----

## CHAPTER IX.

DEATH OF MRS. WRIGHT.—HE REMOVES TO QUEEN STREET, DERBY.—HIS LAST ILLNESS AND DEATH.—MR. J. LEIGH PHILIPS ON THE CHARACTER OF WRIGHT.—SALE OF HIS PICTURES IN LONDON AND DERBY.—LETTERS FROM J. HOLLAND AND REV. THOS. GIBBORNE	102
---	-----

## APPENDIX.

## LIST OF PLATES.

PORTRAIT OF JOSEPH WRIGHT. <i>Reproduced by Messrs. A. &amp; W. Dawson's Positive Etching process</i>	FRONTISPIECE
"THE TWINS." ANN HADEN, AFTERWARDS MRS. BOOT; AND SARAH HADEN, AFTERWARDS MRS. JAMES OAKES, OF THE RIDDINGS, DERBYSHIRE.— <i>Etched by Mr. F. Seymour Haden</i>	12
"MARIA."— <i>From Sterne's "Sentimental Journey." Reproduced by Messrs. A. &amp; W. Dawson's Positive Etching process</i>	26
CONVERSATION PIECE. THREE CHILDREN OF RICHARD ARKWRIGHT, ELIZABETH (AFTERWARDS MARRIED TO FRANCIS HURT), JOHN, AND JOSEPH. <i>Reproduced by Messrs. A. &amp; W. Dawson's Positive Etching process</i>	42
JOSEPH AND HARRIET, TWO OF WRIGHT'S CHILDREN	56
"EDWIN." MR. THOMAS HADEN, OF DERBY, SAT FOR THIS PICTURE.— <i>From Dr. Beattie's "Minstrel." Etched by Mr. F. Seymour Haden</i>	68
CONVERSATION PIECE. THREE CHILDREN, RICHARD, ROBERT, AND PETER (SONS OF RICHARD ARKWRIGHT). <i>Reproduced by Messrs. A. &amp; W. Dawson's Positive Etching process</i>	84

## CHAPTER I.

### THE FAMILY OF WRIGHT.



JOSEPH WRIGHT, like his famous contemporaries, Reynolds and Wilson, belonged to the great middle-class, as may be seen from the pedigree appended to this chapter. Wright could reckon amongst his progenitors men of some consideration in the three professions of Law, Physic, and Divinity. The family appears to have settled at Seighford, Co. Stafford, in 1662, and from thence to have migrated, about the year 1673, to Longford in Derbyshire. The earliest ancestor of Wright whom I have been able to trace is the great-grandfather of the painter, and I am indebted to the

Rev. J. Charles Cox, LL.D., the present Rector of Enville, Stourbridge, for the following interesting information respecting him.

On February 17th, 1662, in the Rectory House of S. Andrew, Holborn, Bishop Hacket (of Coventry and Lichfield) instituted "Johannes Wright, clericus," into the vicarage of Seighford, Staff., vacant through death of last incumbent, on presentation of the King.\*

On the 5th of the same month, at an ordination held in the Parish Church of S. Andrew, Holborn, by the same Bishop Hacket, "Johēs Wright, e Colleg. Dublin, in Regno Hiberiæ," was ordained priest.

On September 12th, 1671, Bishop Wood instituted Jno. Nash to the vicarage of Seighford, on the resignation of John Wright.

On leaving Seighford, the Rev. John Wright became Rector of Longford, Co. Derby, where he died in 1681. His death is thus recorded in the Parish Register, "1681. John Wright, rector of Longford, an orthodox and worthy son. Buried January 10th."

\* From Episcopal Registers of the See of Lichfield.



This exemplary clergyman left a widow and eight children. The maiden name of the former I have not been able to discover, but her Christian name was Elizabeth, and those of his surviving children (he had lost one, Sarah, during her childhood) are written on the back of the inventory of his goods, thus—

Richard.	Jonathan.	Mary.
John.	Matthewe.	Bridget.
Thomas.	Elizabeth.	

Letters of Administration were taken out on the 28th June, 1682, and some of the items of the inventory are so interesting as to be worth transcribing. It is to be remarked, in the first place, that his goods were valued at the low total sum of £205, and that the largest item was for "corne, wheat, pease, and oates, £44," from which, and from other entries, it may be inferred that he farmed his own glebe. Among the latter may be quoted—

Hay - - - - -	£25 6 8
2 mares, 1 nagg - - - - -	18 0 0
2 heifers, 4 calves, 6 cows in calf, 3 bullocks - - - - -	27 13 4
19 sheep and 4 swine - - - - -	6 19 4

Of the modest establishment and simple habits of this country parson of the 17th century this document affords evidence. His "plate" was estimated at £5 only, and the same sum was considered sufficient to represent the value of his "purse and apparell," while the worth of the whole furniture of his "parlour," consisting of "15 chairs, 2 tables, 1 carpet," is set down at £3. That he was studious, as well as simple, is attested by the comparatively large valuation of the contents of his "studdy." These were "one desk and lock, and shelves and books," which were assessed at £30 4s.—a sum exceeding the supposed equivalent in money of the entire furniture of the Rectory. This assertion I must ask my readers to take upon trust, as the inventory of the contents of the kitchen, dairy, brewhouse, and five upper chambers is scarcely of sufficient interest to print *in extenso*.

Of the nine children of the Rev. John Wright, of Seighford and Longford, some information is given in the pedigree; but here we need concern ourselves only with his sons, Richard and John, from whom sprang two distinct branches of the family. It is from John that the subject of our biography is descended, but Richard claims precedence by right of seniority.

Of this eldest son, Richard, little is known, except that he was born at Loaden Hall, (or Leadenhall), Pentridge, Staffordshire, in 1662, and that he was the father of Richard Wright, M.D., of Derby. This, the second Richard of this branch, was born in 1702, and was twice married—firstly, to Dorothy Gell, of Wirksworth, who died childless; and, secondly, to Frances Wilcockson, of the same place, by whom he had issue one son and two daughters. One of the daughters, Elizabeth, died unmarried in 1766, and Mary, the other, became the wife of Captain John Wilson, R.N., of Tamworth, and died in 1805. The son was named Richard, after his father, and followed the same profession. The third Richard in this branch was, like Joseph Wright the painter, the great grandson of the Rector of Longford, and must not be confounded with another Dr. Richard Wright, his second cousin, and brother of the

artist. For the sake of distinction he may be called Dr. Richard Wright of London, where he settled and became distinguished. He was one of the physicians to S. George's Hospital, and being a man of high scientific attainments, and a scholar of some eminence, he was elected a Fellow of the Royal Society. He married Caroline, only surviving daughter of Sir James Gray, by whom he had no issue. He collected one of the first Libraries of his time, which, after his death, was sold by Messrs. T. and J. Egerton, on Monday, April 23rd, 1787, and eleven following days. This Library (which numbered 2,824 lots at the sale) consisted of an elegant and extensive collection of books in every branch of learning; it was particularly rich in works on History, Physic, Criticism, and Divinity, and in Greek and Latin Classics. It also included many of the scarcest editions of the old English Poets, novels, and romances, and a remarkably singular assemblage of Theatrical literature, including the rarest productions of the English drama. The dramatic works occupied two days of the sale, and amongst other rarities were copies of the first, second, third, and fourth editions of Shakespeare's works. The catalogue, a demy 8vo. of 102 pp., forms a good text book for the book buyer of to-day. Dr. Wright died at his house, in Charles Street, Grosvenor Square, London, on Saturday the 14th day of October, 1786. His remains were brought to Derby, and interred in the family vault at S. Michael's Church.

It is now time to turn to the younger branch of the family to which our artist belonged.

John, the second son of the Vicar of Seighford, and Rector of Longford, was born at the former place in the year 1664. He became an attorney, and established a reputation for integrity which descended to his son. There is still in the possession of the family a letter, addressed to him by "the great Lord Chesterfield," dated April 13, 1704, in which his Lordship says, "I am much satisfied to find that Mr. Thacker and my daughter Wotton have employed in their affairs a character from whom everybody may expect fair dealing."

He married Anne Daykene in 1649, and had issue Jane, John, and Elizabeth. John, the second, was born Jan. 16, 1697, and, like his father, became an attorney of good repute. From his upright conduct upon all occasions, he was known by the flattering name of "Equity Wright." It is said that when applied to respecting any case which he thought only required explanation, it was his wont to reconcile the parties as a friend, without making fee or charge. An attorney of Derby, speaking of "Equity Wright," some years after his death, said, "he might have died very rich, had he acted like the generality of his profession." There can be no doubt that he was a thoroughly good lawyer, for on more than one occasion, when he waited on the celebrated Sir Eardley Wilmot, of Osmaston, for an opinion, Sir Eardley said to him, "You are come to throw away a guinea with me, Mr. Wright, for you know the law as well as I do." He filled the office of Town Clerk of Derby, from 1756 to 1765.

The sisters of "Equity Wright" died unmarried, but he, on September 26, 1728, took to wife a lady named Hannah Brookes, by whom he had issue three sons and two daughters. John, the eldest, and third of this name, was born August 29, 1729, and, like his father and grandfather, became an attorney. He died March 22, 1798. Richard Wright, M.D., the second son, already mentioned in the account of the elder branch of the family, was born November 17,

1730, and attained some eminence as a Physician in his native town, Derby. An old MS. has the following lines relating to this Richard—

"Cease, wonders, cease, from this or that,  
Since Dr. Wright has changed his hat;  
Corners three and wig profound,  
He now salutes his friends all round."

He married Sarah Wallis, of Derby, by whom he had two daughters, Hannah and Anne. The latter married James Holworthy, an eminent artist, a member of the old Society of Painters



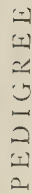
PLATE I. — "WRIGHT OF DERBY."

in Colours, and an intimate friend of the late J. M. W. Turner, R.A. Mr. Holworthy purchased the Brookfield Estate near Hathersage, and built Brookfield House. Hannah died May 13, 1867, unmarried.

Joseph, the third son of "Equity Wright," is the subject of this biography. His sisters, Hannah, the third child, and Anne Elizabeth, or "Nancy," the youngest of the family, died unmarried in the years 1810 and 1815, respectively.

Joseph Wright, the painter, commonly called Wright of Derby, to distinguish him from





COMPILED FROM PARISH REGISTERS, FAMILY PAPERS, &c.

July 10, 1728.  
Dorothy Cell, R. A.  
of Warksworth. Den.  
No Issue.

July 10, 1728.  
Dorothy Cell, R. A.  
of Warksworth. Den.  
No Issue.

No Issue.

Hannah Anne Wright, bapt. S. Alk-  
mun<sup>1</sup>s, Apr. 14,  
1754; bur. at S.  
Alk. mun<sup>1</sup>s,  
Aug. 14, 1759.

Whitehead - Miss A.

Miss Whithead. — Rev. John Cade, Vicar — Mary Osburn,  
of Spondon, Derby  
shire.

John Cale, died at Derby,

Mary Cade,  
died in in-  
fancy.

James Cade, Sur. - Anna Rebecca Wright,  
daughter of same, m. Jan. June 24, 1774, at  
Rome, N. Y. at S. M.  
Jan. 15, 1842, Charles, Sur. 20, 1775.  
bur. at Spouder, age 43, 1837, Jan.  
Jan 22, at Spouder, at age 18,  
1837.

三

(Rev.) John Wright, cultured Feb. 5, Elvaeth, 1891.  
1902; Vicar of Sogndal, 1891-1901.  
1902; Rector of Longdal, 1901-1902.  
Jan. 10, 1881, at L. natorf (nr Døla).

Richard Wright,  
born Feb. 9, 1892,  
at Lees, Tenn., in  
the 11th of  
Pennsylv. Stat.  
territory.

at Frances Wilkeson, of Wilkeson,  
S. born 1711, died May 6, 1772, bur. S.  
Michael's bury. May 9

Mary Wright,  
b. Nov. 3, 1743;  
died March 1,  
May 4, 1743;  
d. Apr. 9, 1805.

Capt. John Wilson,  
R.N.; b. Tunworth,  
Eng.  
died Sep. 1st, 1795;  
buried under Lull  
Havoc when he was  
a Captain.

James Wilson,  
born Sept. 9, 1777, at  
Tanworth, died Dec.  
15, 1799.

Elizabeth Wright,  
born 1755, wife  
N. A. 6, 1755, died  
Apr. 29, 1775, dau.  
of Alkandil S.  
Richard Wright,  
born June 3, 1751,  
bapt. Jan. 7, 1752,  
died Aug. 18, 1775,  
son of Alkandil S.  
All died young, unmarried.

 $\mathcal{L}_1$ 

Hannah Wright,  
 born July 24, 1774, at  
 Wrentham, Mass.;  
 married at N. M.  
 Sept. 20, 1775.  
 Children, 12: 1, 1776;  
 2, 1777; 3, 1778;  
 4, 1779; 5, 1780;  
 6, 1781; 7, 1782;  
 8, 1783; 9, 1784;  
 10, 1785; 11, 1786;  
 12, 1787.

三

1604.

John Wright,	Anne Dak-ope,
born Jan. 5,	born 1655,
son Jan. 5,	of John Parson,
1604, at S.	at S. Alk-
John, Snodden,	1645-1715.
born at S. Alk-	
1640, 1725, 171-	
John, S. Alk-	

Joe Wright, born Jan. 3,  
1895, in N. Ashland,  
Tomb, nr. S. Ashland,  
Sept. 16, 1941.

Nov. 10, 1774, at N. Alkumum.  
Kechat Ayo at, Sarah Wallis,  
M.D., born Nov. 1799  
8, 1773, the Fed. 1  
1814, her, at 1820, her, at  
N. Alkumum, N. Alkumum,  
Feb. 9, March 9.

[illegible]

Feb. 15, 1803  
 Maria Wright, born  
 June 2, 1783, bapt.  
 Feb. 5, 1783, at N.  
 Abundant, N. H. Sep.  
 1819, at Abundant,  
 N. H. April 29, 1834.

—  
Y—

<p>Matthew Wright,          Aug. 24, 1668,          at Sydford.</p>	<p>Mary Wright,          b. Sep. 5, 1673,          at Longford,          Derbyshire.</p>
<p>Mat. Wright,          Sept. 25, 1669,          at Sydford</p>	<p>Bridget Wright,          b. Nov. 21, 1675,          at Longford.</p>
<p>Isabelth Wright,          Jan. 26, 1671,          at Sydford.</p>	<p>Sarah Wright,          b. Mar. 21, 1677,</p>

Nov. 20, 1708.  
Hannah Brookes, born  
1700, died  
Nov. 20, 1704, bur. at  
S. Allamund's, Nov 24

July 28, 1773.  
Hannah  
Swift, 1  
Aug. 1  
bur. at  
mound<sup>s</sup>.

Hastings,  
 James Holworthy,  
 P. Alist., born  
 p. 10, 1751, died  
 p. 10, 1841, b.f.  
 Kennell Green,  
 London, June 19.

Feb. 15, 1803  
 Maria Wright, born  
 June 2, 1783, bapt.  
 Feb. 5, 1783, at N.  
 Abundant, Ches. Sep.  
 oil, at N. Sep. 11,  
 1819, at Annapolis  
 (C. Church)

1



another painter of the same surname,\* was born at Derby on the 3rd of September, 1734, in the house No. 28, Irongate, and was educated at the Grammar School of that town, under the Rev. Mr. Almond.

Perhaps the ordinary affix to Wright's name has to some extent interfered with his reputation, but the localisation of his fame is also due to the fact that a great number of his paintings have always remained in his native county, and in the possession of the families for which they were painted.

He was truly "*Wright of Derby.*" For there he was born and educated, and with the exception of three and a half years under Hudson, in London, two years in Italy, and a similar period at Bath, we find him located at Derby throughout his life. He was, however, well patronised—perhaps, with the exception of Sir Joshua Reynolds, as much so as any of his contemporaries, for seldom, if ever, did a painting of his go into the hands of a dealer, or remain unsold. Respected and honoured by his townsmen, and enjoying the close intimacy and friendship of men eminent by their position and distinguished by their talents in literature and art, he passed his days in the midst of those he loved, industriously labouring at his profession, although at times suffering from long periods of nervous depression until his death in 1797.

Wright's friend and pupil, Mr. Jno. Moss Tate, of Liverpool, told a gentleman who called upon him early in this century to see some paintings by Wright in his possession, that "he was always pleased to see a Derbyshire man, for that county had produced three most eminent men in the sister arts—Chantrey, the sculptor, Wright, the painter, and John Harrison, the singer."

It is seldom that a better opportunity is found of obtaining a clear insight into the working and every-day life of an artist, than that afforded by the material collected for the present volume. This consists principally of letters written, and memoranda made, long years ago, and numerous notes by the artist himself. Most of the last are contained in a book in which he carefully recorded the pictures he painted, the prices he obtained for them, and the names of his patrons; in it he was also wont to jot down memoranda (now full of interest) relating to his family and private concerns. Personal and other relics, religiously preserved by relatives, and handed down to the present day, have also assisted in bringing before the writer a vivid picture of the man and his doings.

\* Richard Wright was a marine painter of Liverpool, born 1735, died 1775, who painted, "The Fishery," which was engraved by Wollcutt.



## CHAPTER II.

EARLY LIFE.—MECHANICAL PURSUITS.—ASPIRATIONS AFTER ART.—LOVE OF  
MUSIC AND SOCIETY.—STUDIES UNDER HUDSON.—RETURNS TO DERBY.—AGAIN  
STUDIES UNDER HUDSON.



YOUNG WRIGHT early manifested a taste for mechanics. His brother, Richard, writing to a friend some years afterwards, thus alludes to his leisure employments. "At an early time in life he showed great propensity to knowledge in several mechanical branches; and being of an active mind, would frequently spend his vacant time from school in going to different shops to see the men work. When he returned home he would imitate their works, and compleat them in a masterly manner, such as joiner's goods, chests of drawers, clocks, spinning wheels, guns, etc. His genius afterwards turned to drawing and painting; if he saw a person once he would draw the outlines of his face so strong as to be known at sight; making great progress in those branches, he was determined to pursue those studies for his profession; accordingly his father, an Attorney at Law, enquired of his agents in London, who were the most eminent masters, and upon enquiry he was recommended to Mr. Hudson."

Having seen a "raree show" at a fair, he considered attentively upon what principle it could be formed, and having discovered the manner of placing the glasses, completed a show about three feet high; having done this, Wright went to the showman and told him he had made a show like his. The man would not at first believe him, but upon enquiring how he had made it, and finding it was quite correct, he earnestly begged that the boy would not tell any one by what means he had effected it. This show, exhibiting some Italian views, was afterwards the delight of his children and nieces.

When the Scotch army, under Prince Charles Edward, came to Derby, in December, 1745, the elder Mr. Wright, father of the painter, took his wife, two daughters, and Joe, as he was generally called, to Repton, thinking that the rebels could not cross the Trent, as there was no bridge there at that time. During the preceding July his two eldest sons, John and Richard, had been placed at Repton School, under the Rev. Mr. Ashley. Much to the surprise of the Wrights, three officers and forty men were quartered in their house at Derby. During the soldiers' stay they saw a small gun, with which they were so much struck as to make enquiries respecting it, and upon being told that it was made by Master Joseph, "they wished they could see the little gentleman, they would take him with them, for they were sure he must be an ingenious boy to make that gun."

At Repton, young Wright saw a "Christmas-Piece" which belonged to one of the boys. For a long time this piece so engrossed his mind that he could think of nothing else, and he dwelt upon it until he determined to try to draw. Thus at eleven years of age he took to art, and gradually left off his mechanical pursuits. This love for mechanics showed itself later in life, by the introduction of an air-pump and an orrery into two of his principal pictures. He likewise invented a pair of proportional compasses. These were made of two strips of wood, with an opening down the middle of each, placed upon each other and united by a screw, which, moving up and down, fixed the point of the compasses at any place that was desired. By this instrument Wright was enabled to accurately enlarge or diminish any drawing.

His father being averse to his devoting so much time to drawing, thinking it would never be of use to him, and might withdraw his attention from more necessary pursuits, young Wright used to draw, unknown to his friends, in an attic, where he spent much of his spare time. Having nothing from which to study, he copied the public-house signs in the town, which at that time exhibited more "pictures" than at the present day, and it is related of him, that when he had completed his copy of the sign of "Robin Hood and Little John," near his father's residence, he was highly delighted, as he was likewise when he had finished the "Buck in the Park." The "Buck in the Park"—a sign by which an inn in the town is still known at the present day—means the arms of the Borough of Derby, which are *azure*, a buck couchant, enclosed in park-palings, all *proper*. His method was, after looking long and earnestly at the sign, to go home and draw as much as he could remember of it. When at a loss, he returned and examined the sign, and then ran back as rapidly as possible, so that he might not lose the impression produced on his mind, and thus he continued until the drawing was finished. His mother, noticing his conduct, and wishing to know why he spent so much time in the attic spoken of, entered it and discovered his employment. The boy-artist earnestly begged that she would not tell his father, and this request, fortunately for the world, was granted. His predilection for art is well illustrated by a life-size head of Counsellor Noel, in my possession, drawn upon blue paper in black and white crayons; on the back, in Wright's handwriting, "Jos Wright, fecit September 3rd, 1751, Ætat 17. Counsellor Noell. The head being unfinished I was obliged to leave it so." There is little doubt he was in the habit of attending the Courts of Assize with his father, who was engaged there professionally, and had amused himself by sketching the counsellor in his wig, but from some cause had not time to finish it.

The sketches of his early boyhood show considerable skill and power in light and shade, and the treatment of drapery, and are thus prophetic of that command of *chiar-oscuro* which distinguished the pictures of his maturity.

His delight in strong lights and shadows was very conspicuous throughout his life. He could never pass a blacksmith's shop, or any striking lights in the streets, without staying to study them; and the influence of this early passion of his is seen in a large number of his paintings, where remarkable fire, candle-light, and atmospheric effects are rendered with singular power and truth.

At length his father, finding his decided turn for painting, determined upon placing him with the most eminent artist of the time; and in 1751, when Joseph was seventeen years of age, he, after careful enquiry amongst his friends in London, placed him with Hudson,\* the portrait painter, with whom he remained as a student for two years. Wright, however, appears to have soon become dissatisfied with the subjects which Hudson gave him to copy, which, if we may judge from the studies of this period still existing—stiff, formal portraits in black and white chalk upon blue paper—was not to be wondered at; amongst them is a spirited resemblance of himself, and it is thought probable that the artist, tired of such copying, amused himself by studying from nature.

Young Wright, like most young men, was fond of a frolic, but the effect of a practical joke which he played at Hudson's effectually cured him of these mischievous propensities. It appears that the lay-figure at Hudson's was upon low wheels, and having tied a piece of string to it, which he conveyed under the door, Wright, the next morning, whilst the servant-maid was cleaning the grate, stationed himself at the door, which was a little open, to amuse himself with her surprise at seeing it move. Having waited his opportunity, he gently pulled the string, and when the girl turned to look, suddenly stopped. She took no further notice of it until he drew it more decidedly steadily forward. She then earnestly watched its progress, and at last, being convinced that it was moving, threw down her brush and rushed out of the room, and would, in her fright, have precipitated herself over the rails of the stairs, if he had not caught her. He was so much alarmed when he saw how greatly she was agitated, and thought what would have been the probable consequence of such a fall, that he determined never again to indulge in practical jokes, a resolution which he seems never to have forgotten. This circumstance made such an impression upon his mind, that he could not bear with patience of any attempt to frighten people, as "there was no knowing to what consequences it might lead."

Upon the expiration of the period for which he had been placed with Hudson, Wright, at the age of nineteen, returned to Derby, and soon afterwards painted the portraits of his father and mother, his two sisters, his brother, and himself. These were probably the first portraits he painted, as, when they sat to him, he had only—it must be remembered—been two years at his profession. At this time he also painted the portraits of many of his friends, and of

\* Sir Joshua Reynolds and Mortimer were also pupils under Hudson, who, Lord Orford tells us, pleased the country gentlemen "with his least similitudes, fair trel wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers." Hudson, however, though an Artist of little imagination, was a sound painter and probably a good master.



members of the principal families in the neighbourhood. Being, however, dissatisfied with his progress, he returned to London, in 1756, to study under Hudson for the second time, and remained with him for fifteen months, often lamenting during that period that he could not obtain better instruction, there being no master of eminence in England at that time.

Painting was not Wright's only pursuit. He was a real lover of music, and was considered by those able to judge to be a first-rate amateur performer upon the flute, which he was taught by Tacet. Mr. Denby,\* the organist at All Saints' Church, at this time had weekly concerts at his house, at which Wright played the flute, Burdett (who published a Map of Derbyshire in 1767) the violoncello, the Rev. Mr. Hope "thorough bass on the harpsichord," and the Rev. Mr. Blackwall and Mr. Charles Denby first and second violins. These were cheerful evenings, and Wright took a prominent part in the mirth, for, though naturally shy and retiring, he was of a social and lively disposition. He is said to have been the life of the party. He also attended the balls and assemblies† in Derby, Newark, Chesterfield, and other places, and from his handsome person and pleasant manners was a general favourite. An old inhabitant of Derby, Mr. Haden, used to relate that Wright once asked him whether he should teach him to draw, or to play on the flute, and that he foolishly chose the latter. Wright, he said, was a very pleasant master, who held the agreeable theory that Madeira was the best medicine for the flute, and never gave him a lesson without ordering in a bottle of it. Mrs. Cade (Wright's daughter) has related that he used to play upon the flute in the evening, after he had prepared his palette for the next day; and that the Rev. Thomas Gisborne (who then resided in St. Helen's House, at the top of Bridge Gate, and afterwards at Yoxall Lodge, Needwood Forest) was in the habit of drawing with him in the morning, and playing upon the flute with him in the evening. She also recollected going with him to Darley Grove, adjoining St. Helen's, where he delighted to hear the echoes to his flute.

After Wright's death, there was found a large box containing music for the flute, written very neatly by himself, which at last came to the ignominious fate of being used by the servants for lighting the fires.

\* Denby published several music books, a collection of hymn tunes, sonatinos and rondas for the harpsichord.

† We here transcribe the Rules of the Derby Assembly of about this period; they are interesting and curious—

RULES

TO BE OBSERVED IN THE LADIES' ASSEMBLY IN DERBY.

- 1.—No Attorney's Clerk shall be admitted.
- 2.—No Shopkeeper, or any of his or her Family shall be admitted, except Mr. Franceys.
- 3.—No Lady shall be allowed to Dance in a long white Apron.
- 4.—All young Ladies in Mantuas shall pay 2s. 6d.
- 5.—No Miss in a Coat shall Dance without Leave of the Lady of the Assembly.
- 6.—Whosoever shall transgress any of these Rules, shall be turned out of the Assembly Room.

Several of the above-mentioned Rules having of late been broke through, they are now Printed by our order, and signed by Us, the present Ladies and Governors of the Assembly.

ANNE BARNES.  
DOROTHY EVERY.  
ELISABETH EYRE.  
BRIDGET BAILEY.  
R. FITZHERBERT.  
HESTER MUNDY.

An early memorandum of Wright's states:—"My Father paid Sandys the colourman for me Mch 1759, £15. 17. 0. In March 1762 paid ditto £20. 14. 0. Lent me a guinea to send W<sup>th</sup>. Paid for cloth for shirts when I was in London £4. 4. 0. For a German Flute £3. 3. 0."

Having soon attained some local celebrity, Wright was allowed a room at the Town Hall when he wished to exhibit his pictures, and could not show them to advantage at his father's. It was in this room that he painted the portraits of the members of the Derby Hunt, which now hang in Markeaton Hall, where they were placed by Francis Noel Clarke Mundy, the poet. This gentleman, from an elegy written by him in 1765, appears to have been "The life, the leader of the hunter train," and in Wright's MS. book occurs the following memorandum in connection with a portrait of one of the Mundy family: "The letter in Mr. Mundy's picture to be dated from Amberley, in Sussex. It must conclude with 'your friend Harry Deckham,' not Henry. The case upon the letter table, directed to Francis Mundy, Esq., at Markeaton, near Derby." Amongst the portraits known to have been exhibited at the Town Hall may be mentioned that of "Old John," head waiter at the King's Head Inn, which was raffled for ten guineas, and won by Danl. Parker Coke, Esq. This picture, which represents "Old John," with roses in the button-hole of his coat, and a smiling and intelligent face under his wig, is now in the possession of Lord Belper. Another local character similarly distinguished, was Thomas Oliver, beadle at All Saints' Church, whose attentive attitude, whilst Mr. Winter or his curate, Mr. Hope, preached, had caught the artist's eye. The interest thus excited led the artist to obtain a sitting from the beadle, and the picture which resulted was exhibited at the Town Hall. Wright made a crayon drawing of this portrait, and gave it to Mr. Denby.

"THE TWINS."

ETCHED BY MR. F. SEYMOUR HADEN.

ANN HADEN, AFTERWARDS MRS. BLOF; AND SARAH HADEN, AFTERWARDS MRS. JAMES OAKES,  
OF THE RIDDINGS, DERBYSHIRE.

*Original picture in the possession of Mr. James Oakes.*

*The Plate of "The Twins" was especially etched for this work, and presented  
to the Author by Mr. F. Seymour Haden.*















## CHAPTER III.

CANDLE-LIGHT SUBJECTS.—"THE GLADIATOR" PICTURE.—COMMENCES TO PAINT LANDSCAPES IN 1772.—LIST OF PICTURES EXHIBITED AT THE SOCIETY OF ARTISTS' ROOMS.—LIST OF PICTURES EXHIBITED AT THE ROYAL ACADEMY.—WRIGHT HOLDS AN EXHIBITION IN 1785, OF HIS OWN WORKS, IN LONDON.—WRIGHT'S GENEROSITY IN GIVING PICTURES TO HIS FRIENDS.—WRIGHT, A PIONEER IN WATER-COLOUR PAINTING.



IT is interesting to note in the life of an artist who showed such varied talents, at what periods he entered on the different walks of art, which he trod with such success. We know that Wright painted portraits only whilst under Hudson's tuition; and even for several years after his second period of study under that master, which was during the year 1756, he seems to have attempted nothing else. We are also able to all but fix the dates of many of his early candle-light and historical subjects, because they were exhibited at the rooms of the Society of Artists.\* The first of these appeared in 1765, and was called "Three Persons Viewing the Gladiator† by Candle-light." In the same way we can fix approximately the date of his first landscape as 1772.

From such records we may also conclude with some certainty that it was Wright's own innate genius that impelled him to study those effects of artificial light with which his name is so strongly associated, for hitherto no English painter had attempted them, and he did not leave England till 1773.

\* The first Exhibition was held in April, 1760. The Catalogue of 1761 has two satirical subjects after Hogarth, and that for 1762 has a preface from the pen of Dr. Johnson. There were no Exhibitions in 1779, 81, and 82, nor were there any between 1783 and 1790. The last was in 1791.

† The sitters in this picture were old John Wilson, an inmate of the Devonshire almshouses, Mr. Bordett, and the artist himself.



His visit to Italy, in 1774-5, where he saw a grand Eruption of Vesuvius, merely turned his natural predilection for strange effects of light into a new channel. This eruption may be said to have been the father of his numerous landscapes of volcanoes and conflagrations. Of the eruption alone he painted about eighteen pictures, each of which was treated in a manner differing more or less from the rest. In his striking pictures of sun and moonlight, which also began about this time, we see the same love for unusual and powerful effects of light.

From a letter in the possession of Lord Lansdowne, the owner of "The Gladiator," which, by the courtesy of his lordship, I am able to transcribe, we learn that this picture was not sold until the year 1772. In Wright's MS. book the price named is £40, and Dr. Bates is entered as the purchaser. This price must be an error, or only a part payment, as will be seen from the letter, which is from Wright to Dr. Bates, and was sold with the picture. There is little doubt that this was the picture mentioned in the letter, although it is not referred to by name.

"Derby, 12th September, 1772.

"DEAR SIR,

"Last night I received a letter from our friend Burdett, whereby I understood you consent to give me £130 for the picture. I must let it go at that price, as I am under a necessity of immediately raising £1,200 on a mortgage, and have only £1,000 by me, it was on this account I offered it to you at 125 guineas. I shall say no more on the subject, only desire for my interest, you will never mention what you gave for it, as it might much injure me in the future sale of my pictures, and when I send you a receipt for the money I shall acknowledge a greater sum.

"I wish it may be convenient for you to remit me the money immediately, as Michaelmas is the time fixed for the payment of the money, and though I have lent more money than I now want, upon the person's bare note, and without interest, I know not a man that would lend me a hundred pounds without high interest and good security. You see how I am circumstanced, and have no doubt but you'll immediately assist me with the money if you can. I think myself much obliged to you for offering me the assistance any of your pictures can give me.

"I am, with compliments to Mrs. Bates, though not known,

"Dear sir,

"Your affectionate friend,

"JO. WRIGHT."

Upon examining the following list of his pictures exhibited at the Rooms of the Society of Artists, it will be noticed that for ten years, from 1765 to 1775, only one landscape is mentioned; but on his return from Italy, in 1776, he exhibited his first picture of Vesuvius, and from this date he evidently paid much more attention to landscape, and almost ceased to paint candle-light effects, which, up to that date, had, with portraiture, almost entirely engrossed his pencil.

Whilst in Italy he made many landscape sketches from nature, which supplied him on his return to England with the greater part of the material for the landscapes he produced from 1775

to within a few years of his death, although these were interspersed with scenes from Scotland, Derbyshire, and the Lake District.

Wright was at an early period elected a member of the Society of Artists, to whose exhibitions in the Spring Gardens he contributed many years, as will be seen from the following lists extracted from the catalogues. It is to be regretted that at this date it was not the custom to mention in catalogues the names of the persons whose portraits were exhibited, and in consequence of the lapse of time, it is now often impossible to identify them.

PICTURES EXHIBITED BY JOSEPH WRIGHT AT THE EXHIBITIONS OF THE SOCIETY OF ARTISTS OF GREAT BRITAIN.

1765.

- No. 163. Three Persons Viewing the Gladiator by Candle-light.  
 „ 164. A Conversation Piece.

1766.

- „ 195. A Philosopher giving that lecture on the Orrery, in which a lamp is put in the place of the sun.  
 „ 196. A Portrait of a Lady, whole length.  
 „ 197. Head of a Gentleman.

1767.

- „ 188. Portrait of a Gentleman, whole length.  
 „ 189. A Small Candle-light.  
 „ 190. Ditto, its Companion.

1768.

- „ 193. An Experiment on a Bird in the Air Pump.  
 „ 194. Two Candle-lights.

1769.

- „ 196. A Philosopher by Candle-light.  
 „ 197. An Academy by Candle-light.  
 „ 198. A Lady.  
 „ 199. A Conversation.

1770.

- „ 154. Portrait of a Gentleman, Painted by an Artificial Light.  
 „ 155. A Conversation of Girls.  
 „ 303. Child with a Dog.

1771.

- „ 200. A Lady and Child, whole length.  
 „ 201. A Blacksmith's Shop.  
 „ 202. A Small Ditto, viewed from without.  
 „ 203. A Small Conversation.  
 „ 204. Portrait of an Officer.  
 „ 205. A Young Lady Undressing by Candle-light.  
 „ 206. An Old Woman Knitting by Candle-light.  
 „ 209. The Alchymist, in Search of the Philosopher's Stone, discovers Phosphorus, and prays for the successful conclusion of his operation, as was the custom of the Ancient Chymical Astrologers.

1772.

- No. 369. A Portrait of an Officer, small, whole length.  
 „ 370. A Portrait of an Officer, small, whole length.  
 „ 371. A Landscape.  
 „ 372. A Blacksmith's Shop.  
 „ 373. An Iron Forge.  
 „ 417. [A Moonlight] — *Moonlight*

1773.

- „ 370. A Captive King.  
 „ 371. An Iron Forge, viewed from without.  
 „ 372. An Earth Stopper on the Banks of the Derwent.

1774.

- „ 321. The Old Man and Death.

1775.

- „ 223. A Smith's Forge, altered from his first design.

1776.

- „ 147. An Eruption of Mount Vesuvius.  
 „ 148. The Annual Girandola, at the Castle of St. Angelo, at Rome.

1791.

- „ 291. Antigonus in the Storm. (From the "Winter's Tale.")  
 „ 220. Romeo\* and Juliet. The Tomb Scene. "Noise again! then I'll be brief."

N.B.—The above Pictures were exhibited last year in the Academy; but having been placed in an unfortunate position, owing (as Mr. Wright supposes) to their having arrived too late in London, and have since received alterations, he is desirous they should again meet the public eye.

- „ 221. Inside an Italian Stable.  
 „ 222. Part of the Colosseum.  
 „ 223. Moonlight, View on the Lake Albano, Italy, Monte Jora in the distance.

TOTAL, 43 PICTURES.

PICTURES EXHIBITED BY JOSEPH WRIGHT AT THE EXHIBITION OF THE FREE SOCIETY OF ARTISTS.

1783.

- No. 4. Moonlight.  
 „ 89. Boy Blowing a Bladder.

TOTAL, 2 PICTURES.

In 1777, Wright does not appear to have exhibited at all, but in the next year he commenced to send pictures to the Royal Academy, a practice he continued with some interruptions until 1794.

\* Captain Salmon, who then lived at Breadsall Priory, near Derby, sat to Wright as Romeo.

PICTURES EXHIBITED BY JOSEPH WRIGHT AT THE EXHIBITIONS OF THE ROYAL ACADEMY.

1778.

- No. 357. An Eruption of Mount Vesuvius, with the Procession of St. Januarius's Head.
- " 358. A Grotto by the Sea-side, in the Kingdom of Naples, with Banditti; a Sunset.
- " 359. Edwin, from Dr. Beattie's Minstrel.
- " 360. Sterne's Captive.
- " 361. The Girandola, a grand firework exhibited at the Castle of St. Angelo, in Rome.
- " 411. Neptune's Grotto at Tivoli.

1779.

- " 358. The Girandola, or Grand Firework at the Castle of St. Angelo, in Rome; Companion to the Vesuvius he painted last year
- " 359. Virgil's Tomb, with the Figure of Scilius Italicus, who bought an estate enriched with this very tomb. He was frequent in his visits to this monument of his master.
- " 360. Neptune's Grotto at Tivoli.
- " 361. Two Boys, whole length.

1780

- " 158. Eruption of Mount Vesuvius.
- " 203. A Cavern, with the Figure of Julia, banished thither by her grandfather, Augustus.

1781

- " 23. A Philosopher by Lamp-light.
- " 61. Cavern in the Gulf of Salernum, Sunset.
- " 100. Maria, from Sterne, a companion to the Picture of Edwin, exhibited three years ago
- " 112. Cavern in the Gulf of Salernum, Moonlight.
- " 181. Portraits of Three Children.
- " 224. Virgil's Tomb by Moonlight.
- " 245. Portrait of a Gentleman.

1782.

- " 165. Two Young Gentlemen in the Character of Archers.
- " 231. Old Man's Head, in the character of an Apostle.

1788.

- " 81. Mæcena's Villa at Tivoli.
- " 83. Cicero's Villa, near Salerno.
- " 96. View near Mare Chiare, on the shore of Paussillipo.
- " 98. The Convent of St. Cosimato, near Vicobaro, and Remains of the Claudian Aqueduct, on the River Arno
- " 234. View in the Alps, on the side next Italy, in the Duchy of Milan.

1789.

- " 9. A Moonlight.
- " 26. Cicero's Villa, an Evening.
- " 67. The Prison of the Capitol.
- " 74. Ruins of the Colloseo, in Rome.
- " 87. A Boy and Girl Engaged with a Bladder.
- " 107. Ruins of the Colloseo, in Rome, with Banditti.
- " 137. View of Cromford, near Matlock.
- " 153. A Girl Blowing a Charcoal Stick.
- " 236. A Dead Soldier, his Wife and Child, vide Langhorne's Poems.



1790.

- No. 1. Romeo and Juliet, Act V., Scene last.  
 „ 221. Scene from the "Winter's Tale," Act iii., latter end of the sixth scene.

1794.

- „ 107. An Eruption of Vesuvius.  
 „ 232. A Lake at Dunkeld, in Scotland, Evening.  
 „ 233. A Village on Fire.

TOTAL, 40 PICTURES.

From the foregoing list of Wright's contributions to Exhibitions of the Royal Academy, it will be noticed that he did not send any between the years 1782 and 1788. This abstention was caused by his resentment at the conduct of the Academy, in consequence of which he refused the full diploma which the Royal Academy offered to him in 1784.

From the following extract from the *Athenæum* of January 31st, 1885, it appears that Wright was not the only artist of distinction who at that period had to complain of the treatment of the Council of the Royal Academy.

"In the archives of the Royal Academy is a letter which has special interest. It is a complaint addressed by Gainsborough to the Council of the Academy, about the manner in which his most important contribution to the gathering of 1784 had been treated, being placed in a position, he says, unbecoming its character as a group of Royal portraits, and unjust to himself as a R.A. In the end, with several other works the artist left at the Hanging Committee's discretion, the picture was withdrawn, so that the Academy gathering of 1784 comprised no Gainsborough.

"The artist abandoned the Academy altogether, and during the four remaining years of his life, he sent no more pictures."

The doors of the Academy being thus practically closed to Wright, he determined on another plan for bringing his works under public notice. In 1785 he opened an exhibition, composed of twenty-five of his own pictures, at Mr. Robins's Rooms, Covent Garden, London. This is an early instance of those exhibitions devoted to the compositions of a single artist which have of late become so frequent. In the catalogue of it which we are enabled to reprint, it will be noticed that fifteen out of the twenty-five works exhibited were not for sale.

A  
C A T A L O G U E  
O F  
P I C T U R E S,

Painted by J. WRIGHT, of Derby,

And EXHIBITED at

Mr. ROBINS'S Rooms, (late Langford's) No. 9,  
under the *Great Piazza, Covent Garden.*

All have their brilliant moments, when alone  
They paint, as if some star propitious shone ;  
Yet then, e'en then the hand but ill conveys  
The bolder grace, that in the fancy plays.  
Hence, candid critics, this sad truth confess,  
Accept what least is bad, and deem it best ;  
Lament the soul in error's thraldom held,  
Compare life's span with art's extensive field ;  
Know that ere perfect taste matures the mind,  
Or perfect practice to that taste be join'd,  
Comes age, comes sickness, comes contracting pain,  
And chills the warmth of youth in every vein.

MASON'S Translation of Du Fresnoy's Poem on Painting, verse 695, &c.

1785.

Printed by J. BARKER, Russell-Court, Drury-Lane.

A  
C A T A L O G U E.

*N. B. Such pictures as are marked with an asterisk (\*)  
are to be disposed of.*

No. I.

THE Lady in Milton's Comus, verse 221.

Was I deceiv'd, or did a sable cloud  
Turn forth her silver lining on the night?  
I did not err, there does a sable cloud  
Turn forth her silver lining on the night,  
And casts a gleam over this tufted grove.

No. II. \*

A Companion to the preceding picture. The Widow of an Indian Chief watching the arms of her deceased husband.

This picture is founded on a custom which prevails among some of the savage tribes in America, where the widow of an eminent warrior is used to sit the whole day, during the first moon after his death, under a rude kind of trophy, formed by a tree lopped  
and

[ 4 ]

and painted ; on which the weapons and martial habiliments of the dead are suspended. She remains in this situation without shelter, and perseveres in her mournful duty at the hazard of her own life from the inclemencies of weather.

No. III. \*

William and Margaret. From the celebrated ballad in *Pierce's Reliques of Ancient English Poetry*, vol. 3. xvi.

'Twas at the silent solemn hour  
When night and morning meet,  
In glided Margaret's grimly ghost,  
And stood at William's feet.

No. IV. \*

View of the Cascade of Turni in Italy.

No. V.

Virgil's Tomb by moon-light.

No. VI.

The Lake of Nemi. A sun-set.

No. VII. \*

Julia, the daughter of Augustus, and supposed mistress of Ovid, deploring her exile, by moon-light, in a cavern of the island to which she was banished.

No VIII.



[ 5 ]

No. VIII. \*

The happy meeting of Hero and Leander, after his swimming across  
the Hellespont in a tranquil night.

No. IX. \*

A Companion to the preceding picture. The Storm in which Leander  
was drowned.

No. X.

A Landscape. Morning.

No. XI.

A Sea Shore. Evening.

No. XII.

Matlock High Tor. Moon-light.

No. XIII.

The Maid of Corinth. From Mr. Hayley's essay on painting.  
verse 126, &c.

O, Love ! it was thy glory to impart  
Its infant being to this magic art ;  
Inspir'd by thee, the soft Corinthian maid  
Her graceful lover's sleeping form portray'd ;  
Her boading heart his near departure knew,  
Yet long'd to keep his image in her view ;  
Pleas'd she beheld the steady shadow fall  
By the clear lamp upon the even wall ;  
The line she trac'd with fond precision true,  
And drawing, doated on the form she drew.

No. XIV.

[ 6 ]

No. XIV. \*

A Companion to the preceding picture. Penelope unravelling her web, by lamp-light. From Pope's Homer, the second book of the Odyssey, verse 99, &c.

Elusive of the bridal day, she gives  
Fond hopes to all, and all with hopes deceives.  
Did not the sun thro' heaven's wide azure roll'd  
For three long years the royal fraud behold,  
While she, laborious in delusion, spread  
The spacious loom, and mix'd the various thread?  
Where, as to life, the wondrous figures rise.  
Thus spoke the inventive queen, with artful sighs:  
"Tho' cold in death Ulysses breathes no more,  
"Cease yet awhile to urge the bridal hour;  
"Cease, till to great Laertes I bequeath  
"A talk of grief, his ornaments of death;  
"Lest when the Fates his royal ashes claim,  
"The Grecian matrons taint my spotless name,  
"When he, whom living mighty realms obey'd,  
"Shall want in death, a shroud to grace his shade."  
Thus she: at once the generous train complies,  
Nor fraud mistrusts in virtue's fair disguise:  
The work she ply'd; but, studious of delay,  
By night revers'd the labours of the day;  
While thrice the sun his annual journey made,  
The conscious lamp the midnight fraud survey'd.

No. XV.

A distant View of Vesuvius from the shore of Posilipo.

No. XVI.

[ 7 ]

No. XVI. \*

The Companion, in the gulf of Salerno.

No. XVII. \*

A Landscape. Moon-light.

No. XVIII.

A View in Dovedale. Morning.

No. XIX.

Ditto, its Companion. Evening.

No. XX.

Portrait of an Artist.

No. XXI. \*

Guy de Lusignan in Prison.

No. XXII.

Portraits of three (of Mr. Newton's) Children.

No. XXIII.

A Wood Scene Moon-light.

No. XXIV

[ 8 ]

No. XXIV. \*

A View of Gibraltar during the destruction of the Spanish Floating Batteries, on the 13th of September, 1782.

It may be proper to inform the spectator, that the painter's original plan was to execute two pictures, as companions to each other, on this event so glorious to our country. In the first (which is now exhibited) he has endeavoured to represent an extensive view of the scenery combined with the action. In the second (which he hopes to finish hereafter) he proposes to make the action his principal object, and delineate the particulars of it more distinctly.

No. XXV.

Portrait of a Gentleman.

F I N I S.



Wright so far forgave the injury he considered the Royal Academy had inflicted upon him, as to contribute to their exhibitions in the years 1788, 1789, 1790, and 1794; though from the correspondence printed in Chapter VI., it will be seen that his paintings were not treated with much consideration.

One characteristic worthy of notice in Wright's portraiture, is the life-like and liquid look that pervades the eyes; he was also particularly happy in his treatment of the hands of his sitters, which are very different to the misshapen forms that often do duty for hands in paintings by popular artists.

An exhibition, in which his pictures were an important feature, appears to have been held in his native town some two years afterwards, for the *Derby Mercury*, of October 3, 1787, contains the following advertisement:—

## EXHIBITION.

From the numerous and genteel company who have visited this  
*Exhibition*, the Inventor will continue the same

FOR ONE WEEK LONGER,

And to the effects already shown will add various others

FROM SOME OF THE

JUSTLY MUCH ADMIRED PAINTINGS OF

MR. WRIGHT, OF DERBY,

The effects of which beggar all description, and for  
which purpose

Mr. Wright has politely sent the Inventor his Paintings.

It is hoped none will miss the present and only opportunity of  
gratifying their curiosity.

Admittance from Ten in the morning till One, and from Four till  
Eight in the evening, at Mr. Wood's, Confectioner, in the Corn  
Market, at One Shilling ea.

While, however, Wright appears to have had a proper sense of his own merits as a painter, and not to have lost sight of the advantages of keeping them before the public, and though on certain occasions he held out for his price, he was neither conceited nor ungenerous. Of his liberality sufficient proof is afforded by his numerous gifts of valuable pictures to individuals among

his private friends, and to persons to whom he thought himself under obligation. In various instances, these gifts were manifestly disinterested; and that they were often, and probably always, conferred in a very pleasing manner, which declined rather than sought the expression of gratitude, the following records will sufficiently vouch.

"Mr. Hayley to Mrs. Hayley.

..... "As I love to make you a sharer in every pleasing occurrence of my life, I cannot let a post depart without dispatching to you an account of a circumstance which has given me no little delight. Beridge last night committed a box to my care, declaring it contained something for me, but requesting that I would not open it till he arrived here to-day. After spending an agreeable morning at Hampstead, I met the dear Physician in Cavendish Square; and while I was dressing, he displayed his skill as a carpenter in opening the packing-case. When I came from my dressing-room to the dining-room, he surprised me with an exquisite picture of Virgil's Tomb, by Wright, putting into my hand a letter from that amiable artist, requesting my acceptance of this poetical scene, and added, that the splendid frame which contained it was the gift of Dr. Beridge."

The following is part of a letter written on the margin of a pencil and wash sketch of St. Peter's at Rome, with the Bridge and Tower of St. Angelo, to someone in Derby, in the year 1774, when Wright was at Rome—

"The collour'd drawing I will do for you must be upon a larger scale, and sent by a friend, as I don't wish to do them as letters, but I presume the enclos'd sort as sketches of observation, or possibly to remove any doubt in regard to particular objects, as I take them as faithfully as I can, and shall do the others also. In the meantime I beg you will make no scruple in mentioning any particular objects that you wish, as I have justly every reason to have the greatest esteem for you, and having experienced your sincerity and friendship, I beg you will mention no more about the prices."

In the Exhibition of Wright's works, held in the Art Gallery, at Derby, in 1883, was the latest portrait\* of the artist. This picture was also a gift, and was painted at Yoxall Lodge, the residence of his intimate friend, the Rev. T. Gisborne, when Wright was there on a visit. On the back of the picture, in Wright's handwriting, is the following:—

"JOSEPHUS WRIGHT,

An. Dom. 1793

Ætat 59

Manu propria

Tabulam hanc

Amico suo T. G.

Dono dedit

Pictor."

\* The Frontispiece Plate in this volume is taken from this painting, now in the possession of the Honourable Mrs. Griffith, Yoxall Lodge, Staffordshire.

At Ogston Hall another inscription of the same class is to be seen, in Wright's handwriting, on the back of a portrait of John Holland, who was a very intimate friend, viz.:

"John Holland, painted by his friend, Joseph Wright, A.D., 1787.

"'However odd the physz pourtrayed,  
What artist has a better made.'"

Again, on the back of a landscape, now in the possession of Godfrey Wedgwood, Esq., is written the following:—

"The gift of Joseph Wright to his friend Jos. Wedgwood, Esq., the patron and encourager of living artists, 1787."

In the Appendix, amongst the list of pictures, will be found many more instances of such gifts. Thus: "Given to my friend Tate." "For Mr. Hayley. Mem. not paid." etc.

As a Water-colour painter of the English school, Wright must be ranked as one of the earliest. Whilst he largely used chalk, pencil, and oils in his sketches, he also used Water-colours in not a few of his Italian sketches taken in 1774. He evidently little thought then, that Water-colour painting would advance and take the high position as an art that it occupies to-day, when he, as a pioneer, made those early Water-colour sketches; for he, in his correspondence, remarks, "1795. I am glad to hear my friend, Tate, succeeded so well in Water-colours. I daresay when the application of them is well understood it is pleasant work." "1793. I am sorry I cannot fulfil my engagement with Mr. Moreland, Mr. Gisborne does not think himself at liberty to divulge Smith's mode of washing with Water-colours."

In 1795 he writes, "I am glad to hear my good friend (Tate) has laid hold of his brushes again. Paper and camel hair pencils are better adapted to the amusement of ladies than the pursuit of an artist."

The Messrs. Redgrave, in their "Century of Painters," say, "We have heard of, but not seen, works in this medium by Wright, of Derby." It is gratifying to know that there are in existence some interesting landscape sketches and portraits in Water-colours by Wright, that tend to show that Wright could use the new medium with great effect and brilliancy.

"M A R I A."

FROM STERNE'S "SENTIMENTAL JOURNEY."

*Original picture, in the possession of Mr. W. Beattie.*











52. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226.





## CHAPTER IV.

WRIGHT MARRIES AND VISITS ITALY.—LETTERS.—EXTRACTS FROM DIARY.—  
BIRTH OF HIS DAUGHTER, ANNA ROMANA, IN ROME.—INFLUENCE OF THE OLD  
MASTERS.



IN July, 1773, Wright married Miss Ann Swift, and in November set sail in the "Jupiter" for Italy, with his wife and Mr. Hurleston.\*

Before leaving England he wrote the following letter to his brother, Richard Wright:—

" 1773.

"Dear Brother,

"By the waggon yesterday I sent you in a box four pillar Candlesticks called Tooth & Egg, to be cleaned as silver.

They *are* what they *seem* to be, w<sup>ch</sup> if I mistake not your temper, will be more pleasing to you than a refined outside, with a Base inside. They are such at least as best suit my Taste & pocket, & I sincerely hope you'll receive them as a pledge of the Love I bear you. I shall be glad to hear you have got 'em safe. Thursday last I got on board the Jupiter all our Baggage, and a Case with the two pictures of the Alchymist and Captive King, for so my Friends advised me. The ship is sailed for Exeter, when she will arrive is as uncertain as the Winds that blow her. However, I hope the Cap<sup>t</sup> will soon send us a summons to embark. The winter approaches fast, and will, I fear, blast those Joys I promised myself at a more agreeable time of the year; however, I flatter myself *matrimony* has improved my Constitution, and I am better able to bear the rude winds than heretofore.

\* "The Mr. Hurleston who went with Mr. Wright of Derby, to Italy in 1773, was my great uncle. He was a very promising young artist, but immediately after his return to this country, was killed by lightning while riding across Salisbury Plain in a storm. His name occurs in the early catalogues of the Royal Academy."—*Extract from a letter from F. Y. Hurleston, President of the Incorporated Society of British Artists, August, 1850.*

"Last week my Sister Nancy and this family went on board the 'Jupiter,' afterwards we were conducted by the Cap<sup>t</sup> to his house, where we dined with the rest of the passengers; a good thought this of the Cap<sup>t</sup> that we might not when we met on board wear the awkward faces of strangers. I shall be very happy to hear again from you ere we leave English ground, and if you write on Saturday night it will I think get here in time. Tell M<sup>r</sup> Greenwood the Drawings will be ready whenever he sends for them. I rec'd the Ruffles safe. Make my affectionate Comp<sup>ts</sup> to M<sup>rs</sup> Fox & M<sup>rs</sup> Shelton; I dreamt she was got so well as to visit her Friends, would she was really so.

"I am, with Love to my Sister & affectionate Comp<sup>ts</sup> where due, your Loving Brother,  
"JO. WRIGHT.

"P.S.—I hope Dick's \* heart failed him not at his Departure. } Tuesday night,  
"M<sup>r</sup> Hurleston's Comp<sup>ts</sup> to you & Sister. } London."

He evidently proved a bad sailor, for in his first letter home, written from Nice, he says, "The continual agitation of the ship soon rendered us very sick, and we not only lost sight of land, but of everything save our cabin, and the vessel into which we discharged the contents of our sickly stomachs." He spent many months in Rome, studying especially the works of Michael Angelo, in the Capella Sestina of the Vatican. He here made faithful drawings, upon a larger scale than had generally been attempted, as he considered those subjects but ill-adapted for pocket-book sketches. "These Treasures of Art† have hitherto remained, in a great degree, lost to the world, having scarcely been seen except by Mr. Wright's particular friends, to whom he showed them, when his imagination was warmed with a description of the divine originals."‡ In Hayley's Life of Romney we read, "In 1773, Romney went to Italy, where he acquainted himself with all the artists of his country, for I recollect his having repeatedly lamented that our amiable friend, Wright, the painter of Derby, had laid the foundation of those cruel nervous sufferings which afflicted his later years, by excess of application during his residence in Rome."

His letters from Italy are very interesting, especially for his opinions on various celebrated Works of Art. A few extracts must suffice.

" . . . And on Sunday, 5th Dec. (1773), came into port at Nice amidst thousands of spectators of all ranks, who were placed on steps, their heads rising one above another had a very pleasing effect, like the crowded galleries of a theatre. It was on the 'Jupiter's' account this large assembly were gathered together, she being the largest vessel that has sailed into this port, and I fancy I may add the best, she weathered without any material injury many storms."

\* This has reference to the first voyage of his nephew, Richard Wright, in the service of the East India Company; two other members of the family were previously in that service.

† Now in the possession of the writer, with many other sketches.

‡ Simpson's *History of Derby*.

Rome, Feb<sup>y</sup> 4th, 1774.

"As I know my Dear Brother & Sister will be better pleased to have a speedy account of our safe arrival here, from an hasty & irregular Letter, than from a more accurate one with delay, I embrace the first minute to tell you we got here last night in tolerable Sp<sup>s</sup> considering the tedious Journey we had from Leghorn, w<sup>ch</sup> is not 200 miles. We were advised as the best mode of travelling for those who speak not the language of the Country to engage with a man to take us to Rome for so much money & to accommodate us with every necessary on the Road. The Carriages have only two wheels, like our one horse chairs, drawn by the same pair of horses all the way, w<sup>ch</sup> travel about as fast as our Stage waggons; we were obliged to rise by three in the morning to go betwixt 20 & 30 miles a day, to arrive at night at a poor house, with large cold rooms, & bad accommodation, very unpleasing to the English traveller. By the advice of M<sup>r</sup> Cesar, M<sup>r</sup> Heathcoate's friend at Pisa, I provided myself with a large Cloak, such as the Italians use; w<sup>ch</sup> kept me tolerably comfortable by day & night, in w<sup>ch</sup> I lay, for I durst not undress, the Beds being seldom lain in. Cap<sup>t</sup> Difting's delay threw us into the Winter which has been attended with much cost & many inconveniences."

"Rome, Feb. 12, 1774.

"MY DEAR BROTHER,

"I fully intended sending this Letter according to the first date, but was prevented by the visits of the English; and many other occurrences has since happened to prolong my silence beyond my wish, as I know you will be anxious to have a second Letter; tho' I wrote to M<sup>r</sup> Coltman from Genoa, who wou'd, I hope, inform you I was well. I am (*entre nous*) surprized he shou'd think of quitting the Close till he has it brought into as good condition as he found it. If he leaves it so he must have gained much by it. If M<sup>r</sup> Brentnall has it, who, according to your account, I have no objection to, care should be taken that he does nothing to the disadvantage of my Close to benefit his own. I am sorry poor Dick has been so unfortunate at his first setting out, it was enough to give him an insurmountable prejudice, for the sea is terrible in stormy weather. I am sorry he is still likely to be expensive to us, only because I can't now so well afford it as formerly. This Tour has & will cost me much more than I expected. My wife has been but indifferent, the storms by sea, and the violent shaking by land (for some parts of the road is very stony) have been too much for her. I called in a Doctor who said it was necessary she should loose blood, accordingly the next morning was appointed for the operation. The D<sup>r</sup> & his Surgeon came, never did I see such parade, they talked of Galen & Hypocrates & abundance of stuff, to conceal, I fear, their Ignorance. However, M<sup>rs</sup> Wright is better, they are against purging and have ordered her to drink a small liquor which they call Sherbett, to thin her blood. I have not wrote to M<sup>r</sup> Shackleford, I did not think it necessary, & his behaviour to me required it not I am sure, for whatever he may say of generosity & Gratitude, I never saw the least shadow of it. I was very fortunate in getting both yours & Nancy's Letters; my wife has not heard

from her friends, nor has Hurleston, nor Downman\* who came with us received any Letters. I shall be glad to hear from you as soon as your business will permit. The air here is not so cold as in England, but it is very thin & searching. Nancy tells me she has heard the Empress of Russia† has taken ye picture of the Iron Forge, but does not like the Hermit. I hope by this time you have heard from Burdett & to some purpose. Make my affectionate Comp<sup>ts</sup> to Coltmans, Hopes, Denby, &c., &c., &c.

"I am sorry to hear you have been indisposed, and that my Sister is no better. Give my love to her. Make my Comp<sup>ts</sup> to Col. Heathcote, his Lady, &c., tell them I have seen Cap<sup>t</sup> Heathcote—he's well. When I write again I hope we shall be settled, when you shall hear more particularly from me. It is now Carnival time at Rome, the Romans are all mad. M<sup>r</sup> Coke, our member's son, has done me the honor of a visit. M<sup>rs</sup> Flint's death alarmed me much, tho' I thought before I left Derby she declined fast. M<sup>rs</sup> Clayton's indisposition surprised me. What great alterations does a little time make in a small circle of acquaintance. Pray how does M<sup>rs</sup> Shelton, our good friend M<sup>rs</sup> Fox, I hope for their mutual happiness they both are well. Pray has Miss Fowler received the colours she gave me a commission for, my respects attend the family. Adieu. God be with all.

"I am with sincerity,

"Your loving Brother,

"J. WRIGHT."

"Rome, 13th Ap, /74.

"FOR MISS NANCY WRIGHT, at Mr. Hurleston's in Cary Street, Lincoln's Inn Fields, London, England.

"What havock, my dear Nancy, does a little time make in the small circle of one's acquaintance, and how weak and tottering is the basis on which human happiness is founded. Poor M<sup>rs</sup> Van! I left her a happy wife, smiling amidst a joyous family, but now, by one fatal stroke, suddenly involved in bitter calamity, in deep affliction, a sad disconsolate widow. I hope to God M<sup>r</sup> Van has left her so circumstanced that she will feel no additional sorrow on that consideration. He was a good man, and has no doubt done what he could for his dear family. When you see them or write to them, give my love to them, and say I let fall many a sympathetic tear. While I am in this gloomy scene, let me enquire after the afflicted. Pray how does M<sup>rs</sup> Shelton, I fear from your expression she's relapsed into her old malady. Our good friend, M<sup>rs</sup> Fox, amidst y<sup>e</sup> calamities of this world, with her usual good sense & fortitude, I hope keeps up her spirits & is tolerably happy. How does our friends do at Chester, and to go a little farther, how is M<sup>r</sup> and M<sup>rs</sup> Clayton, is he got well of his indisposition? Remember me to all my friends in terms agreeable to the esteem you know I hold them in.

\* There is little doubt that this is John Downman, R.A.

† It is recorded that Catherine, Empress of Russia, purchased pictures by the most eminent masters in every capital of Europe, and when she died in 1796, she left at the Hermitage 1,383 valuable paintings. Of these only eight belonged to the English school.



"In your first letter you mention *something* of my Brother's indisposition, nor is my Brother more particular about it, from which I judged it was slight; but a letter from Tate, and yours, wh<sup>ch</sup> now lies before me, sadly convince me to the contrary. My suspicions made me uneasy, & the proof has made but little abatement in it; however, as it is now only the effect of his illness, I hope he will make daily advancements to health. I am pleased to hear Mr. Meynell has behaved so well to my Bro., and that Mr. Greasley—to whom our comp<sup>ts</sup>—is so ready to assist him & is kind. Tate will have a letter from Hurleston while in Town, but as he was not so civil as to ask me if I had any commands, or give me an opportunity of writing a word or two, I must desire you to tell him I shall be glad if he would look after the picture of the Hermit, see whether any accident has happened to it, and deliver it safe to Sotheby to keep till I return to England. M<sup>r</sup> Hurleston, to whose family give our respectful compliments, will inform Tate concerning the picture. I should write to



THE CONVENT OF ST. COSMATO, NEAR V. LOBARO, AND REMAINS OF THE CLAUDIAN AQUEDUCT, IN THE RIVER ARNO

Tate, but he must excuse me at present, for I have so much employment for my eyes (w<sup>ch</sup> by the by are not so good as they have been) in the art I am in search of that I cannot afford to use 'em otherwise; hence the reason I have never wrote to my good friends Pether, Rawson, Capt. French, R. Tate, Turner, &c.

"We are now fixed in very good apartments in the most healthful part of this city. The house stands upon the highest ground, and we have 109 stairs to ascend to them, which I fear will be very inconvenient in hot weather. Here are upwards of 40 English students, and many cavaliers, w<sup>ch</sup> makes Rome a much dearer place than I expected.

"Rome answered my expectations at first, but my love & admiration of it increase daily. 'Tis a noble place to study in, and if so many years had not passed over my head I should be tempted to stay longer.

NOTE.—The writer is indebted to the proprietors of the "Art Journal" for the above, and several other illustrations in this work.

"Tell Tate to take notice whether my picture\* is hung advantageously in the Exhibition, and it may be sold in the catalogue, and whether mention is made that I am at Rome. I have set 80 guineas upon it, but I would take 70 rather than not sell it."

"Rome, May 22, /74.

"DEAR SISTER,

"After waiting many a post-day with great impatience and anxiety, I at last rec<sup>d</sup> a letter from my dear brother; from my sister and Coltman's letters, I had reason to have expected one much sooner, w<sup>ch</sup> made the delay intolerable, and filled me with many a doubt and many a fear, lest he should have relapsed into his grievous illness. I have felt much on y<sup>e</sup> occasion, and the account he has given me of it (tho' the danger I hope to God is over), is even now very alarming, from the reflection of what might have happened. You, my dear sister, being witness to the malady, must have suffered much: I sincerely wish him a speedy and perfect re-establishment of his health. Ill health is one of the greatest evils that can befall man in my opinion, the truth of w<sup>ch</sup> both you and myself have had woeful experience, and I am sorry to hear you still labour under the affliction. Mine, thank God, is much better. This climate is certainly very salutary, and would, I think, perfectly restore me, was not my attention and application continually engaged with the amazing and stupendous remains of antiquity; and so numerous are they, that one can scarce move a foot, but the relics of some stupendous works present themselves. When I consider the immense size of the whole, and the beauty of the parts, I cannot help reflecting how trifling and insignificant are the present operations of mankind; we are no better than infants, and ought to wear daiding strings. I have no time to enter into a particular detail of the fine things this country abounds with; let it suffice to tell you at present, that the artist finds here whatever may facilitate and improve his studies. The Antique remains of Art, as I said before, are wonderful. The natural scenes are beautiful and uncommon, with an atmosphere so pure and clear, that objects twenty miles distant seem not half the way.

"The women are in general handsome, they walk admirably, and have a gentility and ease about them peculiar to themselves. 'Tis not in the costliness of their habits that they outdo the English, but in the form and manner of wearing them. Vast quantity of fine hair, elegantly disposed of, with sometimes a very small cap, with jewels, &c., are the ornaments of their head; and when they go out, instead of putting on a hat, they wear black gauze, w<sup>ch</sup> is gathered behind, and hangs from the upper and back part of the head over the face: of a beautiful woman or rather face, one sees so much as to make one wish to see more; of a plain one, it partly conceals the defects. They all wear long trains to their gowns, however ordinary the stuff, w<sup>ch</sup> has a grand effect. The common people dress in the same manner, tho' with worse materials, and from the mutual intercourse one with another—for in the summer months they sit in the streets and pursue their occupations—they have an easiness

\* No. 321. The Old Man and Death.—Society of Artists' Exhibition.

of deportment that is amazing; their dress, too, which is perfectly easy and picturesque, contributes much to it.

"J. WRIGHT."

"MY DEAR BROTHER,

"Rome, Aug. 10th, /74.

". . . The thermometers are now at 97 degrees. My wife received the letter you mention, and has answered it by post. As Tate has left Manchester for the present, desire he will write to his brother to wait upon Burdett for the pen-and-ink drawing he has of mine, which Mortimer gave me, & w<sup>ch</sup> I would not lose on any account. I suppose I shall suffer much by him."

". . . We have had but little society here—none with the Italians—for the want of language cuts off all intercourse. Learning a new language at my time of life is a very arduous task, and would take up more of my time than I can spare. It is astonishing how little I have got of it; and yet, when I consider my time is entirely spent amongst the antique statues and paintings, the wonder ceases, for they speak not the language."

". . . Since we came here we have seen St. Peter's & the Villa de Medicis, of w<sup>ch</sup> I can say nothing; they beggar all description. They abound with objects for the artist's contemplation. It is now Carnival time; the Romans seem to me all going mad. The gent<sup>l</sup> & ladies parade in their carriages up & down a long street whimsically dressed in masques, the most beautiful of w<sup>ch</sup> was young Mr. Coke, our Member's son. You know he is very handsome, and his dress, w<sup>ch</sup> was chiefly white, made him appear charming indeed. The lower class walk up & down the streets practising their wit one upon another, consistently with the character they put on.

"J. WRIGHT."

"TO MISS N. WRIGHT.

"Rome, Aug. 11.

". . . A post or two ago I wrote to my Bro., by which letter you will learn my dear Nancy was safely delivered of a fine little wench, who is now seven weeks old, hearty and bonny. I watch with infinite pleasure its infant state, and slow advances to sensibility. I pray God it may prosper, it will make me happy—our mode of dressing it is so different to the Italian, it raises their admiration; for instead of the loose, light, and easy dress we have, they swaddle their children from head to foot, like so many Egyptian mummies, and have neither use of their hands nor feet; in hot weather it is filthy and intolerable, and I observe when the little creatures are let out of prison at night they discover a pleasure, which condemns the practice.

"J. WRIGHT."

"TO MISS N. WRIGHT.

"Rome, August 14, /74.

"I am heartily sorry, my dear Nancy, so many uncouth circumstances have happen'd to embitter your life, and ruffle that bosom which I know is so well formed for

peace and sweet repose. The world, you know, is made up of good and ill, and would exist not but for contrarities; every individual that helps to compose the whole has his portion, and happy it is for him whose scale of good fortune makes light the adverse one. Minds there are, my Nancy, so fraught with fortitude, patience, and philosophy, as blunt the edge of ills, and bear sharp fortune with a degree of composure as is astonishing, but this, my love, is a power, a faculty of mind few can boast of; yet, I flatter not, when I say you possess these virtues in a desirable degree, and now (sorry I am for the occasion) call them forth, and soothe as much as may be, your troubled breast. Well I know how grievous the indisposition of your lover must be to you, yet consider a little time may make a great change in him; he's young, and has naturally a good constitution, w<sup>h</sup> doubtless will soon overcome the present malady. May I prove a good prognosticator, and may you both be happy.

"My pictures are in great estimation here. I am shortly to be introduced to the Pope; it is thought he will honour me with his medal. . . .

"J. WRIGHT."

"TO RICHARD WRIGHT.

"Rome 11th Nov. ,74.

"MY DEAR BROTHER,

"I am just returned from an Excursion to Naples w<sup>ch</sup> I made partly to satisfy my curiosity for seeing one of the most wonderful parts of the world, and partly to improve my health impaired by the intense heats and too close application to study. There has not been known at Rome so hot a summer as the last these many years past. In the month of August the thermometer in the sun was 120 degrees, in y<sup>e</sup> shade 96. At Florence the heat was so great as to affect many with a kind of delirium, and others it proved fatal to. I never before experienced such intolerable heat, so great was the perspiration occasioned by it, notwithstanding we have one of the most airy situations here, as made it necessary to sit still and constantly wipe off the sweat as it distilled, this relaxed the mind and body so much as to render them unfit for study and application. I am surprised Sir W<sup>m</sup>. Meredith is not punctual in his payment, if he has not paid when you write to me again, tell me so, and I will write to him about it. I am glad my tenants like their closes, I hope their pains and expenses will be rewarded; give my comp<sup>ts</sup>. to them. The 19<sup>th</sup> Nov., the day you intend to celebrate your Nuptial, now draws very nigh—may health, long life, and every joyous circumstance of the marriage state attend you and yours is y<sup>e</sup> sincere wish of yours, &c.

"Mrs. Wright begs to be remembered to you and your intended lady, with every good wish for your felicity. She is, thank God, well, and the little Roman is very bonny, and the admiration of all that see her.

"A day or two before the time appointed for my introduction to the Pope, he was taken with an indisposition, which in a short time robb'd him of his life and me of my honours. . . . Remember me with respect to all my friends; when you see Whitehurst,\* tell him

\* J. Whitehurst, a celebrated Machinist, and Author of the "Theory of the Earth."



I wished for his company when on Mount Vesuvius, his thoughts would have center'd in the bowels of the mountain, mine skimmed over the surface only; there was a very considerable eruption at the time, of which I am going to make a picture. 'Tis the most wonderful sight in nature.

"Adieu, God be with you and my friends, to whom remember me with most cordial love,

"I am,

"Your Affectionate Brother,

"JO. WRIGHT."

"For MISS WRIGHT, at Mr. Wright's, Surgeon, Derby.

"Rome, May 4, /75.

"DEAR SISTER,

"I thought I should have dated this letter from Florence, but I am like all other artists that come here, who much outstay their intended time, and at last leave the noble and renowned city (Rome) with reluctance. Notwithstanding, I have been very industrious, more so perhaps than has been consistent with my health, yet shall I leave undone many things that I covet much to have. I have staid a month longer than I intended, to have an answer from Mr. Baxter, the Russian Consul, concerning the picture I have painted of Mount Vesuvius in a great eruption, 'tis the grandest effect I ever painted. If the Empress is to have it, it must be shipped from Leghorn to St. Petersburg, and I must wait here to see it off. I wish she may take it, a 100 guineas will not be unacceptable, for it is not so cheap living abroad as generally represented; we pay for a floor consisting of 6 rooms at the rate of £40 a year. The tour of Italy is now become so fashionable, and the English cavaliers so profuse with their money, that the artists suffer for their prodigality.

"I should have finished this letter according to the date, but have again had inflamed eyes, and have been much indisposed with sore throats and colds. The weather this spring has been very awkward, always varying from hot to cold—sometimes harsh, dry winds, at other times violent rains; in short, the air of Rome is by no means good; and when I consider my health only, & the many indispositions I have had here, I am not sorry we are to leave on Sunday, 10th June. We go from hence to Florence, where I suppose we shall stay a month or six weeks, & then to Parma, where the most famous picture of Corregio is. If the picture answers to its character, I shall make a copy of it, it will improve me; and if I choose to sell it, it will be advantageous. When I have finished at Parma, we shall go to Venice to study Titian's colouring. These engagements will detain me in Italy the hot weather, and to return to England in the cold will not be advisable for me. If I can get over the Alps before the snow falls, and pass the winter advantageously at Bordeaux, in the south of France, it will, I believe, be the best scheme for my health. It has been said, if I chose to paint portraits at Bordeaux I might be employed all the winter.

"Give my compliments to my good friend Coltman (to whom I wrote some 7 or 8 weeks ago), and tell him of my intention. But I should not choose to go there on an uncertainty, as it is not a place of art. Perhaps he will write to some of his friends there to know



what encouragement I might meet with there for a couple of months. Make comp<sup>ts</sup> to Mrs. Fowler & to her most ingenuous & agreeable daughter—in a word, to all friends whom I have in my heart, but cannot particularize.

"Dear little Nancy is a fine little wench. An Italian gent<sup>a</sup> who saw her in the street sometime ago said, what a fine girl she was, but was absurd enough to say at the same time, it was a pity the English shou'd have fine children, they used 'em so cruelly, mine goes almost naked. The Italians load theirs with dress.

"Y<sup>r</sup> affectionate Bro.,

"J. WRIGHT."

"Parma, July 24th, 1775.

"DEAR SIR,

"In conformity to your request I am sat down to give you my opinion of the famous picture of Correggio, of which how shall I dare speak, but in the current terms of exalted praise. You know the world's opinion of it, & if mine does not exactly coincide with it, it is not from any affectation of being singular in my opinion, but the result of such judgment as I have, divested of every thing that has been said, for or against it.

"As to the composition & light & shadow, you are as well acquainted as myself from y<sup>e</sup> copies you have seen. The picture is beautifully coloured, has surprising brilliancy, without whiteness, and is very harmonious. The parts are very round and forcibly painted, but is laboured as to beget tameness—I had almost said woodenness in many parts. The faces are wonderfully soft, but they want those beautiful turns & spirited touches we see in nature, & which keeps high-finished pictures from looking heavy. The flesh is finely coloured, is very clear, and has a sanguine appearance that is very pleasing, but withal not so true as Titian's Venus. The draperies are neither very finely set nor painted, nor had Correggio the finest eye for shapes; yet after all the whole together is wonderfully sweet, & one cannot help being charmed with the effect. Romney only painted the Magdalen's head, the picture answered not his expectations; and Mr. Parry left his quite unfinished, as the picture did not appear so fine to him a second time as it did the first. Mr. Copley has been hard at it five weeks, & says he will spend twice that time more over it, but he will get it like the original. It is with infinite labour he produces what he does, but that is *entre nous*. I have left my outline, with two English three-quarter cloths, which you seemed to admire, with the Custodio of the academy, directed for you.

"I am quite tired of seeing pictures, the general run of them are so indifferent—even Venice answered not my expectation. Titian's works are so changed and damaged, & when Mr. Romney said he was not to be seen out of Venice, he meant in grand composition & expression.

"In the Sacristy of the Salute are three ceilings, the one of David & Goliath, Abraham offering his son, & the third I don't know y<sup>e</sup> subject; these are finely painted & designed

in a Mic' Angelo like style. Romney did not copy the St. John; a disaster happened which you will hear of at Venice, & which I have not now time to relate; he painted a half-length of Montague and two or three heads, which he will finish in England. Mr. Jenkins was so obliging to ship my cases for me. I had desired poor Mr. Stevens to pay Mr. Jenkins any charge there might be upon them; I wish you would be kind enough to settle it for me, I will repay you when I have the pleasure to see you in England. If you will indulge me with a line directed to me at Germany—Giradot & Co., Bankers in Parma—I shall be very happy to hear from you.

"Mrs. Downman and Mrs. Wright send their best compliments to you, as does little Pop her 'Ta.'

"I am, Dr Sir,

"Your friend,

"J<sup>o</sup>. WRIGHT."

"A Monsieur Humphrey\* Pittore Anglois,

"a Mon<sup>re</sup> Varrini,

"Firenze, N."

EXTRACTS FROM WRIGHT'S JOURNAL DURING HIS TRAVELS IN ITALY, IN 1774-5.

"Naples.—St. Martino Del Monte. In a Chapel belonging to the Castle of St. Elmo is the famous picture of Spanioletto of a Dead Christ; this picture is esteemed his best. Mr. Forrester bought one of the same in Rome, which is now in the possession of , and thought equally good. 'Tis well painted and coloured, has great expression and force. In the Church in compartments over the arches are single figures, painted also by Spanioletto, some of them very fine, indeed. I admire his manner, 'tis forcible and natural. This Church of St. Martino Del Monte belongs to the order of Carthusians, which is the richest of all orders, indeed, the riches of this Church prove it. Such elegant things of gold and silver, set with all kinds of precious stones, I never before beheld. In the King's palace on Capo Del Monte is a very large collection of Pictures, Medals, Cameos, and Intaglios.' The famous picture of Titian of Danaë in the shower of gold, is wonderfully painted, but time and varnishes have robbed it of its beautiful colouring, it is now too yellow and spotty. The action is fine and well adapted to the subject, it is better drawn than any I have seen of him.

"In the palace on Capo Del Monte is perhaps the largest piece of Rock Crystal in the world, it is of an irregular shape, one way it is upwards of a yard in diameter, the other about a yard, 'tis very transparent. Here are a great number of Cameos, both single heads and compositions wonderfully fine. Here also is the finest and largest Cameo I ever saw, it is an oval figure, and upwards of 6 inches the longest way. An Holy family by Raphael, small figures very highly finished, the picture very capital. Lord Scarsdale has a copy of it.

\* Osias Humphrey, miniature painter and R.A., was in Italy about this time with Romney.

That sweet little Magdalen lying along on the ground, by Corregio, is here also, as are many others by the same Master.

"In the King of Naples' palace is a very capital picture of a Holy family, by Raphael, it is finely composed, the Virgin is lovely, and the expression of Jesus and St. John wonderful. It is in his best manner and in good preservation, the Cartoon of it is at the King's palace on Capo Monte, the size of the picture. At the same place is a very fine portrait of a Pope, by Titian, he is sitting in a chair. It is charmingly painted, with a full pencil, and as far as I can judge the effect is produced without glazing.

"At the palace are two fine oval pictures of Sal. Rosa, the subjects, Banditti, very highly finished, and painted with great force and spirit. A picture of Boys, very good, by Poussin.

"The City of Pompeio, 15 miles from Naples, which was overwhelmed by the eruption of Vesuvius about fifteen hundred years ago (at which Pliny, the elder, lost his life), and which was discovered 15 years ago, seems to me to have been small, at least the houses, rooms, and the street which remain indicate. They have, by the king's order, dug a good deal of the city, but much remains enveloped in a loose kind of Lava. Parts of buildings intire, with the ornamental paintings on the walls perfect, in style not much unlike some Chinese painting I have seen, together with the Sculls & bones of those that perished there, make a very interesting scene. There is to be seen in one of the rooms in which is fixed a stone vessel for washing in, an intire skeleton of a woman who perished at her work. Whatever is found here, curious or valuable, is deposited in the King's Museum.

"Herculaneum is at the foot of Vesuvius on which Portici now stands, is 6 miles from Naples, was destroyed probably by the same eruption as Pompeio, the Lava which overwhelmed it is much more hard and compact than that at Pompeio, owing perhaps to its vicinity to the Mountain. The theatre is the only part which remains open, and that is partially so, that one has but little idea of the construction of the whole. They have dug much at Herculaneum and found many paintings & other antiquities which are at the Museum. As Portici stands upon Herculaneum they dug but little at a time, & when they got out the valuables filled up the parts again, that the City of Portici might not be endangered.

"The Museum is the most interesting place I have seen, as it is filled with the ornamental and useful utensils of Herculaneum and Pompeio. Glad I am to find from the observations I have made in these places, that the present age is not so degenerated, either in size or morals as some imagine. The sculls of the old Romans were the size of the present, and from the Chirurgical instruments which are in the Museum, they were liable to the same disorders, indeed there is no doubt but Nature was always the same & will be so ad infinitum. But to return to the contents of the Museum. There are many Bronze heads, one of Seneca, very capital, the rest much inferior. The figures not of the first-class. There is a Satyr lying on a skin of wine, snapping his thumb & finger, the expression very good; also two wrestlers in very fine actions. A sitting figure of a Mercury, sweet attitude. Sculpture good. . . .

"Left Rome the 10th of June, 1775, came to Florence on the 19th, by the way of Narni,

Terni, Perugia, &c., 180 miles; part of it a most delightful and picturesque country, of which Claudio has availed himself much. Florence is a pleasant City, the Arno with its Bridges add greatly to its beauty. The one consisting of 3 arches only, is very beautiful. There are a few fine things in Art. The Venus, the Boxers, the little Apollo, the Dancing Faun & the Grinder. Titian's Venus, Florence, did not answer my expectation; when one has seen Rome, other places suffer by the comparison. Left Florence 4th July, passed over the Appenines, a very wild country, the surface of which is the most broken and irregular I ever saw. Came to Bologna, which is 66 miles, on the 6th. Bologna is a large & well-built City. Its piazzas are very spacious & beautiful, and not less convenient at all times of the year. In the winter it defends you from wet, in summer from heat, which is very great here. At St. Agnatis is a picture, by Domenichino, of the *murder* of that Saint, not good. The Expression weak, the lights of bad shades & not well combined. At the Sampiere Palace is a picture of Guido of St. Peter & St. Paul in his first manner, very forcibly painted. St. Cœcilia, by Raphael, in St. Iovani in Monte, is much damaged and not so fine as I expected to have found it, the figure of St. Paul very fine. A large picture of Ludivico Caracci & one of the woman taken in adultery, some parts of it very good. The birth of St. John, by ditto, very indifferent. At the Carthusian Convent, which is a very elegant one, is the famous picture of Lud. Car. of St. John the Baptist, the character & expression of St. John's head seems to have been very fine, the other parts of the picture not very good, the whole is much damaged. At the same Convent is a good picture of Guercino. Left Bologna on the 9th and embarked for Venice, had a very fatiguing passage thro' the Canals, arrived at Venice the 12th, was highly entertained with its first appearance, a City standing in the sea. The chief works in painting are by Titian, Paul Veronese and Tintoret. The large picture by Paul Ver. of the marriage in Canaan has an ill effect altogether, it is a confused multitude. The personages are chiefly portraits, and he has introduced Titian and other Artists his friends as musicians in the centre of the picture; there are in it some heads well painted. In St. Maria Maggiore is the famous picture of St. John in the Wilderness, by Titian, this picture, like most of Titian's, is grown very brown & dark, it seems to have been finely painted in a broad manner; the drawing is good, as is the action, & the head has a good character. The picture by Do. of the martyrdom of St. Peter, in St. Giovanni e paolo is much damaged, has been a very fine picture, the actions & expressions very natural & spirited. Salute, 3 compartments in the ceiling, by Titian, of David & Goliah, Abraham offering his Son Isaac, and another which I don't know the subject; all these are finely painted and designed in a Mic. Angelo like style, Church of the Ferari, two Altar pieces by Titian, the one on wood, of the assumption of the Virgin, finely painted, but the colouring is become quite brown, 'tis composed in a sublime manner. St. Marciliano, in the Sacristy Tobia & the Angel by Titian, has been a fine picture, but is much damaged, the Angel fine character. School of St. Roch, on the Stairs is a picture of the Annunciation, by Titian; sweet idea of the Virgin. Jesuits Church, St. Laurence's martyrdom, by Titian, the figure of the Saint is very grand, the picture is become very dark, and I believe never had the effect of fire. Saw in Venice many pictures of Paul Veronese & Tintoret. Left Venice the 19th, embarked for Padua, had a very agreeable passage



by water, the country is well cultivated and populous, along the sides of the Canals and river are a great number of handsome houses, which for miles have the effect of one town. We arrived at Padua, which is 27 miles from Venice, about 7 o'clock the same evening. In the sacristy of the Duomo at Padua is a very fine Madona & Child, by Titian, sweetly painted, & in good preservation. The head of the Virgin is lovely, & the child is beautifully coloured & painted with more than usual care. Saw several Buildings by Palladio, in very good taste. In the antique Gothic Church, anciently called Maria Maggiore, now St. Antonio, here lies the body of the great Saint in a very fine Altar, 'tis a fine Church with three or four Domes. The great Saloon is a hundred & ten paces long, & eighty wide, the roof is of wood of an Elliptical form. There are great numbers of Giotto's pictures here. The Room has a noble effect. Left Padua the 20th, at Mezzo Gioma set off for Vicenza, arrived there at night, which is eighteen miles, the next morning set off for Verona, which is 30 miles, where we arrived at night. At Verona is an Amphitheatre, not comparable to that of Rome, but more perfect, having the seats of such part of the building as remains entire. In the center of it is erected a wooden Theatre where they act by daylight. In the Church of St. George is a picture of the martyrdom of that St., by Paulo Veronese, 'tis in good condition, but slightly painted, & in other respects nothing extraordinary. The next morning left Verona & arrived at Mantua at night, which is 25 miles, there's an Academy for Arts & Sciences lately built, elegant & upon a good plan. Left Mantua on Sunday, 23rd, got to Parma on Monday morning. Here is the famous picture of Correggio. In St. Sepulchre is a Holy family, by Correggio, but so indifferent I could scarce believe it his. The figure of Joseph is as poorly drawn and the drapery as ill set as anything I ever saw, in short there's nothing good in the picture, nor do I like Correggio in his great works; his figures are but ill drawn, the heads appear large and want character. Left Parma on Thursday morning, got to Piacentia that night, which is 36 miles, it was here that Hannibal, after having passed the Alps for the first time engaged the Romans. Left Piacentia the next morning. Got that night to Avougara, which is 32 miles. The next, 29th July, dined at Alessandria. On the 30th at noon got to Turin. 'Tis curious to be crying out with heat at the foot of the Alps, whose tops are covered with snow. In the King's palace at Turino is a very large Collection of pictures, many of which are very fine. A man in armour on horseback, as large as life, by Vandicke, very fine. The armour is of dark rich colour, full of beautiful reflections, & the lights most spiritedly touched. By Ditto is a smallish picture of a Madona & Child, the heads very sweet, but the Body & legs of the Child, not fine. A fine Head by Rembrant. Here are a great number of Gerard Dow, very fine, among which is a composition of four or five figures of the Doctor examining his patients. This picture is so wonderfully clear & brilliantly coloured, so astonishingly finished, that it seems to me to be perfection in that style of painting. Several charming pictures of Da. Teniers of Boors, and one piece of witchcraft or Incantation, all delightfully painted with such sober clearness and touched with such truth and Spirit, that one's pleased & surprized. I forgot to mention Van Dick's picture of King Charles' 3 children, which is a capital one, the youngest has great relief without shadow, and such a sweet childish expression as I never before saw. The composition is simple, unaffected, & fine, so is the light

& shadow, but the keeping is strong. The whole is very harmonious and has great effect. There is a reddish brown dog wonderfully painted, position fine, & accords charmingly with the fine red drapery of the Boy by whom he stands. This drapery is finely painted the light lies on the body & hips, & graduates very sensibly downwards. The white sattin of the middle girl is much kept down, the little girl is in blue sattin, with gauze linen; several Landscapes by Botts & Berghem, very fine. A small historical picture, by Rembrant, an old head in it, of a most divine Character. Comondear Genevi Genevos at Turin, has a very good Collection of pictures, amongst which was a very fine half-length of a St., by Guido, in his first manner, it is well finished, at the same time spiritedly painted. The head has a fine character. Left Turin, which is one of the most uniform & best built Cities I have ever been in, on the first of August. Crossed the Alps in our way to Lyons, this country is truly sublime. At the foot of Mount Sennis we left our Carriages and took Mules to go over the mountain. Mrs. Wright with little Pop were carried in a chair by six men. We were three hours & half or 4 ascending the mountain, about two thirds of the way is pretty large plain, on which is a Lake about two miles over, here the sight was tremendous, the mountains still rising to an incredible height, hiding their lofty heads in the Clouds, which the winds now & then dissipating shewed partially their hoary towering craggy tops, here it was very cold, and so it was all through Savoy. This Country is mountainous & some parts picturesque. From thence to Lyons is a flat country."

There is no further account of Wright's proceedings after crossing the Alps on the 1st of August, 1775. Wright, his wife, and child, arrived at his brother Richard's, at Derby, on September 26th, 1775.

The little Anna Romana\* was, with her cousin† (who was a month old on that day), christened at St. Michael's Church, each brother being godfather to the other's child, and their two sisters being godmothers to both. Little "Pop" was a lively, active child, and did not approve of the proceedings, as she slapped the clergyman in the face.

My own opinion as to the effect of Wright's visit to Italy is that it increased his knowledge, widened his views of art, and enlarged his style; but this is a very different one from that expressed by the authors of "A Century of Painters." As this book has a position of considerable authority, I think it right to state my total disagreement with what appears to me the unjust opinion contained in the following extract from Messrs. Redgrave's work:—

"In 1773 he married, and took that opportunity to visit Italy, where he remained two years, studying, it is said, the works of the great masters, especially those of Michael Angelo, from which he made many copies on a large scale. But however much the works in the Sistine Chapel may have impressed him at the time, they had little influence on his subsequent practice."

The sketches here alluded to are thirty-six in number, bound in vellum, with "Joseph Wright, Rome, 1774," written on the side by himself. The book measures 20 × 13 inches;

\* Anna Romana Wright, daughter of Joseph and Anne Wright.

† Hannah Wright, daughter of Richard and Sarah Wright.

the drawings are outlined by the pen, and broad washes of Indian ink effect the light and shade of the drapery. They are done in a bold and masterly manner, and convey a very good impression of the grandeur of the originals. There is a family tradition that Wright injured his health by over-work when in Rome, and that, for greater ease when working these drawings, he lay upon his back on the cold floor of the Sistine Chapel, and contracted an affection of the liver, which, as years went on, caused him much pain, and prevented him from following his profession for months at a time. On comparing these sketches with various of his pictures, the influence of Michael Angelo upon Wright, especially in design, is evident; and in other respects—such as his choice of subjects, and method of handling—his art changed very much after his return from Italy.



A DRAWING ACADEMY

CONVERSATION PIECE.

THREE CHILDREN OF RICHARD ARKWRIGHT, ELIZABETH (AFTERWARDS MARRIED TO FRANCIS  
HURT), JOHN, AND JOSEPH.

*Original picture in possession of Mr. F. C. Arkwright, Willersley, Crampford, Derbyshire.*















## CHAPTER V.

THE BISHOP AND THE PAINTER.—SETTLES AT BATH.—LETTER TO HIS SISTER "NANCY."—PRICES OF PORTRAITS.—WRIGHT'S METHOD OF MAKING UP HIS PALETTE.—RETURNS TO DERBY.—LODGES WITH THE ELEYS.—REMOVES TO ST. HELEN'S.—WILSON AND WRIGHT.—ANECDOTES.



SOON after Wright's return from Italy, an Irish Bishop\* bespoke a large picture of Vesuvius, and on passing through Derby called at his painting rooms to look at it. The mountain and burning lava were nearly finished, but the foreground being only laid in, there wanted the bold dark parts to give effect to the brilliant lights. On seeing it, the Bishop literally addressed him in the language used by Hayley in the following lines, and in consequence Wright would not allow him to have the picture, nor would he ever sell it. It hung in his dining-room during his life-time, and is still in the possession of a member of his family. In the MS. list of Wright's paintings it is entered "Vesuvius for Bp. Derry, £105," but the indignant artist has dashed his pen through the entry.

## THE BISHOP AND THE PAINTER.

## A TRUE STORY.

A Bishop who wished to be rank'd with a few  
Who are cried up by fashion as men of vertu.  
Most wisely conjectur'd 'twould aid his desire  
To purchase from Wright a picture of fire;  
But his spirit more mean than his gusto was nice,  
Tried a singular trick for reducing the price.

\* The Bishop of Derry.

And his bargain to make either cheaper or void,  
 He thus preach'd to the artist his pride had employed  
 "Indeed, Mr. Wright, you mistake or neglect  
 "The true tint of fire and its proper effect;  
 "I wonder you think of employing your hand  
 "On a branch of your art that you don't understand."  
 "Hold, meanness and pride, tho' you're mantled in lawn,  
 Ye shall meet due contempt, and your masque be withdrawn,  
 You never shall wound, unrepaid with disgrace,  
 A Genius so modest, with insult so base.  
 You black diletante! hence learn to your shame,  
 No mortal can give more expression to flame!  
 If in flashes more brilliant your eyes wish to dwell,  
 Your Lordship must go for your picture to — :  
 From the plan I propose, tho' not much to your heart,  
 I think there might rise some advantage to art;  
 Your Lordship by going those flames to inspect,  
 Might learn more of fire and its proper effect,  
 And the devil, who often creates himself mirth  
 By caricaturing odd beings from earth,  
 Would find proper hints for his pencil to sketch  
 In a mitre bestow'd on so sordid a wretch."

Hayley intended these lines to be inserted in the newspapers, and sent them to Wright for his approbation, who thought them so very severe that he objected to their being published, and only showed them to a few of his most intimate friends. The original copy is now in the possession of the writer.

Gainsborough having left Bath in 1774, it was thought by Wright that there would be a good opening for a portrait painter in that city, and accordingly in December of that year he left Derby with his family. At Bath,\* however, he met with but little patronage, as we learn from the following extracts from letters :—

"Bath, Jan. 15, 1776.

"Since I wrote the within, Lady Ferrers has brought the Dutchess of Cumberland to see my pictures, w<sup>ch</sup> her Highness much approves of. Thro' Lady Ferrers' recommendation her Highness will sit to me for a full length; a good beginning this, tho' a late one, and I hope will prove successful. I am glad the conclusion of my letter is better than the beginning.

"JO. WRIGHT."

"Bath, 9th February, 1776.

"I have now past one season, the biggest of the two, without any advantage. The Duchess of Cumberland is the only sitter I have had, and her order for a full length dwindled to a head only, which has cost me so much anxiety, that I had rather have been without it; the great people are so fantastical and whining, they create a world of trouble, tho' I have but the same fate as S<sup>r</sup> Jos. Reynolds, who has painted two pictures of her Highness, and neither please. I am confident I have some enemies in this place, who

\* From a memo. : "Entered Mrs. Sproule's House 9th Nov., 1775. My horse went to Ward's Livery Stable 29th Dec., 1775."

propagate a report that I paint fire-pieces admirably, but they never heard of my painting portraits; such a report as this was mentioned to her Royal Highness, after she had given me the commission for a full length, as I was told by one of her domestics.

"This is a scheme of some artists here (who, to our shame be it said, seldom behave liberally to one another) to work me out, and certainly it proves at present very injurious to me, and I know not whether it will be worth my while (considering how little business is done here, and has been done these four or five years past) to stay to confute 'em. I have heard from London, and by several gentlemen here, that the want of business was the reason of Gainsborough's leaving Bath. Wou'd I had but known this sooner, for I much repent coming here. The want of encouragement of the Arts, I fear, is not only felt here but in Town also, and artists are become so numerous that the share which falls to each is small. I wish I had tried London first, and if it had not suited me, I would then have retired to my native place, where, tho' upon smaller gains, I could have lived free from the strife and envy of illiberal and mean-spirited artists. What I have seen since I have been here has so wounded my feelings, so disturbed my peace, as to injure my health, but I will endeavour to shake it off.

"JO. WRIGHT."

"Bath, Ap. 15th, 76.

"MY DEAR BROTHER,

"I have sent my two pictures\* to the Exhibition, where I hope they will meet with as much approbation as they have here, and better success with regard to the sale of them, or I shall be run aground with this year's expenses. I have only painted 4 heads yet; the prejudice still runs high against me. I am now painting a half-length of Dr. Wilson & his adopted daughter, Miss Macauley; this is for reputation only, but you must not say so. The Doctor is a very popular man, and is fighting in my cause stoutly, for he thinks me ill-treated; he wishes he had known of my being in Bath five or six months ago, he could have been of use to me before now, and I wonder my friend Coltman (if he knew) did not mention him to me; indeed, if I stay I shall have need of all the friends I can make. I know not what to think of it, sometimes revenge spirits me up to stay and endeavour to triumph over my enemies; at other times more peaceful reflections take place, & I am for retiring to pursue my old walk of painting. I have some intention of coming to Derby, with your leave, to paint the sea engagement, at the time when Bath is deserted by almost all, but will say more of this in my next.

"JO. WRIGHT."

"Bath, Ap. 30th, 1776.

"TO MR. WRIGHT, SURGEON, DERBY.

" . . . From the month of June till the latter end of September there is no company in Bath. I intend to follow the fashion this year and go to Derby, & it will

\* No. 147 in Catalogue of Society of Artists, 1776 - "A1 Eruption of Mount Vesuvius."

" 148

"

"

"

"

" "The Annual Girandola at the Castle of St. Angelo at Rome."

give me an opportunity (if the old room is disengaged) of painting the sea-piece, or some blacksmith's shop which will bring company to my rooms next season, for there is some advantage arising from their seeing only; there has been given at the doors £22 already, w<sup>ch</sup> more than pays a qrs. rent.

" . . . Little Pop is well, talks a little English, a little Italian, and a little French.  
"JO. WRIGHT."

"Bath, May 8th, 1776.

"DR. BROTHER,

"The season is almost over here, and there is but little company in town, therefore have but little reason to expect any more sitters. Have in hand a small full-length



THE ANGEL GIRANDOLO AT THE CASTLE OF ST. ANGELO, ROME. (From the Original Sketch)

of Mr. Miles, brother to Capt. Miles I painted at Derby some time ago. He is now in Town, but will be here, I expect, in a day or two to have his picture finished; a day will compleat it, and if I have nothing more to do, shall leave Bath in a fortnight or thereabout. I shall go round by London if the Exhibitions are open at the time. . . .

"There has been offered for my picture of the Girandolo a 100 guineas, but the man who is appointed in the room for the transacting the business knows neither his name, place of abode, or anything about him, thro' which carelessness I shall in all probability lose the selling of my picture. If I do, I will never exhibit with them more.

"I am yours,

"JO. WRIGHT."



"MR. WRIGHT, Surgeon, Derby.

"Bath, March 9th, 1777.

"DEAR BROTHER,

"From the cast of that part of your letter w<sup>ch</sup> relates to these rascally watermen, I plainly perceive they do not intend making me restitution. I think if M<sup>r</sup> Fallows would write them a letter telling them that I should not trouble myself any farther about the matter, but had desired him to inform 'em of the damage done me, w<sup>ch</sup> if they did not immediately redress, to prosecute them, and advertize the affair in such papers as may most affect them. The threatening them with a prosecution, tho' I don't intend to throw away more money, may be of use, but advertize them I certainly will. Give my compliments to M<sup>r</sup> Fallows and tell him, as I spent a day over his picture, he will, I doubt not, do me this favour. The carrier that brought my things from Bristol is esteemed an honest man, he was present when the goods were weighed, that their weight was 3 cwt., what they were at other places he has no account. I am confident the theft had been committed some time ere the things were delivered, from this circumstance: I had occasion to pack in the hamper a piece of armour, w<sup>ch</sup> I had some trouble with on account of the fulness of the hamper, and could manage it no way but by putting it with the concave side upwards down by the side of the hamper. This I well remember, and M<sup>r</sup> Haden will too. When I unpacked the hamper the armour was in the middle of it, with the concave side upwards, and the hay where it lay fresh and green, an appearance you must have observed when anything has lain long and undisturbed upon hay. From hence, I doubt not, the mischief was done in the beginning of the voyage. But it matters not, I shall look to those people to whom the goods were first committed, let them seek further, pray don't trifle with them, that the affair may be made public while recent. The account of the things taken, w<sup>ch</sup> upon proving the bottles, I find very different to that I sent before.

|  |   |   |   |   |   |    |                                |
|--|---|---|---|---|---|----|--------------------------------|
| Eight bottles of old rum, at 13s. per gallon | - | - | - | - | 1 | 6  | 0                              |
| Four do. Brandy, do.                         | - | - | - | - | 0 | 13 | 0                              |
| Two of Shrub                                 | - | - | - | - | 0 | 7  | 6                              |
| Ten bottles of wine                          | - | - | - | - | 0 | 16 | 8                              |
| Twenty-three bottles                         | - | - | - | - | 0 | 4  | 9 <sup>1</sup> / <sub>2</sub>  |
| A Cheese 17 lbs. weight, at 4d. per lb.      | - | - | - | - | 0 | 5  | 8                              |
| Basket for ditto                             | - | - | - | - | 0 | 0  | 4                              |
|  |   |   |   |   | 3 | 13 | 11 <sup>1</sup> / <sub>2</sub> |

"N.B.—One of my bottles was returned unto y<sup>e</sup> hamper filled with water. Sent from Derby 146 bottles, received at Bath 22 bottles.

"You have heard the melancholy account of my good friend Hurleston's death. 'Tis a loss indeed to me, he was ever ready to serve me. I never heard his Asthmatic complaint was so bad as to endanger his life, it used in the thick winter weather to be troublesome; perhaps the fall he got last year, of w<sup>ch</sup> he complained at your house, hastened his end. Peace to his soul. Since M<sup>r</sup> Ward is dead, we are happy Miss Ward did not regard our importuning her to stay

here, pray make our compliments to her and all friends. My little boy and girl are well. Jo is about his teeth and cross at times. We expect to see his fourth every day. He has drove about his creed, sometimes furiously, & can walk 4 or 5 yards with a slack dade. He grows very strong & handsome. His nurse, to whom give our service, would be proud to see him. Pop is an engaging little girl, everybody that knows her loves her . . . I have a sitter, the first this year, but, thank heavens, I have other employment w<sup>ch</sup> I will tell you of in my next.

"I am yours,

"JO. WRIGHT."

---

There is no date or address to the following playful letter from Wright to his sister Nancy, but judging from its contents, it was written from Bath about 1775-6, as the second picture of the "Smith's Shop" was exhibited in the former year:—

"'What can this lazy, idle, good-for-nothing brother of mine be about?' 'Why, writing to you, if you'll only be civil, and not abuse me at this rate. I am not idle, I assure you, nor lazy, nor good-for-nothing, tho' I am sorry to say it myself; but that is because here is no one to say it for me, or I assure you, if I thought it worth convincing you, I could find vouchers enough. Are you satisfied, Miss Nancy? am I good for nothing or something?' 'Oh! quite satisfied my dear Bro' that you are good for something—nay, for that matter very good.' 'Well, now, that is prettily said, and as becomes you; faith, you wou'd always talk in that manner, if you knew what charms it diffused o'er your countenance. I think that prettily said, too, & now I am even with you. I hate compliments; but to dispel a lady's frowns, & get out of the gloom, I would swear, lie, compliment, or do anything. Now we have shook hands, & are upon a good footing again, I must tell you I have had very good health of late, & have made too much use of it; have worked very hard, have finished my Smith's Shop—'tis as good or better than the last. Have upon the Stocks the young Nobleman, whose avarice caused him to break open the Tomb of his ancestors, in hopes of finding vast treasures, from an inscription there was upon it—"In this tomb is a greater treasure than Cræsus possessed." This, I think, will be a favourite picture. Burdett's tour to France proves highly advantageous to him. He is to etch plates for Wedgewood & Bentley to be printed upon their ware—an employ that in all probability will last him for life—by which he will or may make four or six hundred a year. I know your honest heart will make your pulse beat high at the news.'"

Farrington tells us that while Reynolds resided in St. Martin's Lane, his prices for portraits were—three-quarters, ten guineas; half length, twenty guineas; whole length, forty guineas. Those of his master, Hudson, were rather higher, and were soon adopted by him. About four or five years later, both raised their prices to fifteen, thirty, and sixty guineas for the three classes of portraits respectively.\*

\* Redgrave's Century of Painters.

Wright's prices in 1754, when he was twenty years of age, were for three-quarters, six guineas; half length, twelve guineas; and full length, twenty-six guineas. In 1760 we find them raised respectively to ten, twenty-one, forty, and sixty guineas. Later in life they were still further advanced to 90 and 120 guineas for full lengths.

It has often been lamented that artists did not more frequently leave behind them a record of their method of working, and the arrangement of their palette, for the benefit of their brethren who follow them, so that after a lapse of time the good results from their method of working might be followed, and their failures, by the use of certain pigments, be avoided. We are enabled to transcribe from Wright's MS. note-book the arrangement of his palette. As the present state of his paintings, where they have not been "restored," is generally very good, after the lapse of a century, with the exception here and there of a change of tone not intended by the artist, his "palette" may be worth the attention of art students.

The contents of y<sup>e</sup> pallet:—

*First Row.*

1. Verm. teint - - - Verm. & White.
2. Verm.
3. Carmine teint - - - Lake & Verm.
4. Carmine.\*
5. Lake.\*
6. Brown Pink.\*
7. Dark shade to flesh - B<sup>r</sup> Oker, B<sup>r</sup> Lake, Terraceum Bl.
8. Half Shade - - - Dark shade Naples Yell<sup>m</sup> & a little White.

*Quarter Shade.*

9. Olive teint - - - Half Shade Naples Yell<sup>m</sup> & blue teint.
10. Blue teint - - - Ultramarine, Prussian, & White.
11. Purple - - - Lake azure.
12. Dark shade - - - Indian Red & Black.
13. Burnt Umber.
14. Black.\*

The colours marked thus \* need not be laid y<sup>e</sup> first painting.

*Second Row.*

1. Rose teint - - - y<sup>e</sup> Carmine teint & white.
2. Lake teint - - - Lake & white.
3. Indian Red teint - - Indian Red & white.
4. Light Red.

5. L. red tint - - L. red & white.
6. Do. lighter - - do.
7. Complexion tint - - Nap<sup>s</sup>. yell<sup>m</sup>. & white.
8. High lights - - do. very light.
9. Naples yellow.
10. Light Oker.

In the same MS. book, on the first page, is the following record of the palette of another artist, and it is probable that Wright may have used it in his early works:—

*"Mr. Phelps's way of making a Pallet."*

"First lay on Naples yellow, light oker, brown oker, Roman oker, Indian Red, lake, brown pink, Ivory black, & Prussian blue.

"In the light part of the face use Naples yellow, light oker, white, vermillion, and a very little lake. Obs<sup>d</sup> that Naples yellow must be tempered with an ivory pallet knife. For greenish shadows in the face, use Naples yellow, Brown pink, lake, & a little black.

"As blue black is a colour that will not stand, the following colours are the same when mixt together:—Ivory black, Prussian blue, & a little white. So for Coleus earth, use ivory black, Roman oker, brown pink, & a little lake."

Wright often used a twilled canvas for his portraits, and sometimes for his landscapes. He mostly painted very thinly, and it is perhaps partly in consequence of this practice that his pictures have stood the test of time better than those of many contemporary artists. He but seldom signed his paintings; when he did, he generally gave the initials, "I. W., pinxit," and the dates.

His early portraits partake very much of the hard handling and stiff style of Hudson, his master; but as time elapsed and experience was gained, he adopted more pleasing and original treatment.

In the early part of this century, an artist, Rawlinson by name, who resided at Matlock Bath, copied some of Wright's pictures with some success.

On Oct. 6th, 1777, Wright and his family returned to Derby from Bath, and went to lodge at Mr. Eley's, which was opposite to his brother Richard's house, where he still continued to paint. There he lived very happily and cheerfully, being constantly employed in the evening. When not in the painting rooms he would read, draw, play upon the flute, or romp with his children; he was so pleasant and accommodating to all the family, that though the Eleys were at first unwilling to receive him, they quite lamented when he left.

In the spring of 1779, Wright removed to St. Helen's House. This house was built by the Fitzherberts, upon the same plan, and apparently by the same architect, as Somersal Hall,



Staffordshire. Alleyne Fitzherbert, who was created Baron St. Helen's in 1801, was born in this house, and from it took his title. The ground formerly belonged to the Abbey of St. Helen, and on the old house being taken down, a skeleton and numerous bones were found under the foundations, which lead to the supposition that it was the burial ground of the Abbey; its site is at the present time occupied by part of St. Helen's Street, and Messrs. Hall's Marble Works. The present St. Helen's, now the Grammar School, is on the opposite side of King Street, and was built by — Gisborne, Esq. The comparatively retired situation of this old house on the outskirts of the town, suited Wright. It had a large court before it, and the sitting rooms looked into the gardens, which were large. Wright always encouraged his children in the enjoyment of active amusements, as being conducive to health. "The broad gravel walk, the length of the largest garden," writes his niece, "was a famous place for playing at ball, baseball, &c., in which his nieces used to join with delight, there being no fear of any injury being done. The old house was well calculated for all sorts of games; from the rooms opening into each other and into different passages, no place could be better for hide and seek, and the large hall for blind-man's-buff, and games that required space. Swinging was likewise a great pleasure. There was not any part of the house in which they might not play, and they could even whip tops in the room where the pictures were arranged all round, and upon the floor."



ST. HELEN'S HOUSE IN 1772

Wright would allow them to play in his painting room when he was not employed, and his niece does not remember him being afraid of anything being damaged, except when he was painting the portrait of Sir Richard Arkwright, in which the machine he constructed for spinning cotton was introduced; then he would not allow anyone to go near the table lest it should be injured.

The painting rooms at St. Helen's House were not so convenient as those at his brother's, Dr. Wright's, in the Iron Gate, where one room opened into the other, so that by darkening the one room he could introduce the proper light and subject he intended to paint, and view them to advantage from the other room. His mechanical genius, however, enabled him to construct an apparatus for painting candle-light pieces and effects of fire-light. It consisted of a framework of wood resembling a large folding screen, which reached to the top of the room, the two ends being placed against the wall, which formed two sides of the enclosure. Each fold was divided into compartments, forming a framework covered with black paper, and opening with



hinges, so that when the object he was painting from was placed within with the proper light, the artist could view it from various points from without.

In a note to a poem on the Chantry House, Newark, by the Rev. H. N. Bousfield, B.A., the following anecdote occurs:—

"The Banqueting, or Dining Room of the Chantry, contains a strong, but delicately handled, lengthened portrait of the late Joseph Sikes, Esq., by the celebrated Mr. Wright, of St. Helen's, in Derby, the ancient residence of Mr. Sikes's family, at an early period of whose minority that venerable edifice was, to his deep regret, taken down, and which contained, among other characteristics of "Olden Times," a compact Chapel, part of which had a curiously wrought cedar wainscot. A remarkable proof of the success of the artist in giving to 'canvas face and figure,' was afforded by a favourite little terrier dog of the late Mr. Sikes's unconsciously accompanying him into the apartment at St. Helen's, upon the *floor* of which, in a very *unfinished* state, were arranged, with many others, this Portrait and that of his first Lady, the delightful sagacity of that interesting class of animals quickly displaying itself by an attentive survey of the picture, and by the most lively emotions of gratification, to the extent even of actually *licking* the canvas. The alarm and astonishment, however, so naturally felt by Mr. Sikes from this honest though uncourteous intruder, was strongly reprov'd by Mr. Wright, as the most unprecedented and unflattering respect he could have received; adding, that if the *finish* of the painting was as perfect as the compliment of the dog, his highest ambition must be exceeded, and if anyone took the trouble to write his life, that anecdote would necessarily form a prominent place. It has been aptly observed, that it more than rivals the celebrated and well-known story of Alexander and Apelles."

This dog was not singular in paying such an unintentional compliment to the artist, as the following authenticated anecdote shows:—"In October, 1782, Mr. Wright was engaged painting the portrait of a young gentleman named Carleill, and to try the effect in a strong light, the picture was placed on the floor, with its back resting against the legs of a chair, when a favourite greyhound, belonging to the family, coming into the room, bounded up to the picture and began to lick the face. Hereupon Mrs. Carleill, who was present, apologised to the artist for the animal's misbehaviour, but Wright, shaking hands with her, exclaimed, 'Oh! Mrs. Carleill, I freely forgive the dog the injury he has done to the painting for the compliment he has paid me.'" Nor were human beings exempt from similar deceptions. It is related that Mrs. Morewood, of Alfreton Hall, went with her friend, Mr. Holland, of Ford House, to see some paintings at Wright's rooms; when looking at the portraits of the three children of Mr. Walter Synnott, grouped in the act of letting a dove fly from a wickerwork birdcage which was introduced in the foreground, she desired Mr. Holland would remove the birdcage, as it obstructed her view of the lower part of the picture; it is almost needless to add that the cage was painted and not of wickerwork, and that Wright thanked the lady for the compliment she had thus unconsciously paid him. At another time, a man who had occasion to enter the painting-room when the picture of the Old Man and his Ass (from Sterne) stood upon the floor, tried to kick away the saddle, so as to obtain a better view of the picture. And

on another occasion, it is said, a gentleman on entering the room, bowed to the full-length portrait of the late Mr. Charles Hurt, of Wirksworth, which was placed near the fire to dry, thinking it was Mr. Hurt himself who was in the room.

With reference to his art-enemies alluded to in the early part of this chapter, it is a pleasant task to record the following pleasing anecdote of Wilson, to show that artists may be "great yet amicable rivals":—

"Wilson was liberal to his brother artists, and revered the powers of Wright, of Derby, highly, with whom he was intimate. The latter artist esteemed highly the abilities of Wilson, and when he was in London, rarely failed to visit his great but amicable rival. In conversing familiarly one day upon the subject of their art, Wright proposed to exchange one of his pictures for one of Wilson's; the latter assented with the easy consciousness of his particular excellence, as distinguished from the particular excellence of his friend: 'With all my heart, Wright; I'll give you *air*, and you'll give me *fire*.' It is known that in aerial effect Wilson considered himself above every rival; and the proposal of Wright may be supposed to imply, on his part, an ingenuous acknowledgment of Wilson's superiority in this particular. I have never heard that Wilson imitated Wright, but we know that Wright avowedly imitated Wilson, and, in such instances, reached his glow and aerial effect to admiration." \*

Mr. Holland, an intimate friend of Wright, and afterwards one of his executors, wrote the following intelligible but somewhat incoherent note on the margin of a catalogue of Wright's paintings exhibited in London:—

"Richard Wilson is certainly the first in Landscape (1767). Joseph Wright should not be called second, because in a procession I would have them pair, and go hand-in-hand; and were there two right hand sides, they should both, from their excellence, have them. But this only in Landscape Procession. Wilson's forte was only Landscape: look forward to the variety of the latter, in all of which he excelled; and in an academy he should have not only one of the foremost, but a distinguished bench to himself."

Another brother artist who became a patron of Wright's was Bacon the Sculptor, who purchased a small Vesuvius, which was exhibited at the Great Piazza, London, and afterwards engraved by Byrne.

The following anecdotes and notes, though not relevant to Wright's remarkable imitative power, may as well find a place at the end of this chapter.

The Curator of the Derby Art Gallery tells a good tale of a north Derbyshire farmer's visit to the Gallery when the Wright Collection was being exhibited in 1883. The farmer and his wife were standing before the picture of a boy blowing a bladder; he was saying to his spouse in the Derbyshire dialect, "Ah tell yer t'blither iz put behind t'pictur, that'ns a

\* Life of Richard Wilson.

raal blither." The wife replied that it was only a painted bladder. He then turned round and appealed to the Curator, who had just entered the gallery, who assured him that the bladder was painted upon the canvas, whereupon the farmer became most indignant, and replied, "Doan't yer think I knows a blither when ah seez un?"

On one occasion, Wright was vexed with a sitter so capricious and unreasonable, that his patience and ingenuity were sorely taxed. She came to her second sitting in a different dress to that she had worn at the first, and desired the painter to represent her as she then appeared.



WRIGHT OF DERBY. A. M. 1840.

Wright altered the picture to suit her whim. To his surprise and annoyance, when she next made her appearance, it was in a third dress. Again the pliant artist obliged her. When, however, she appeared in a fourth dress, Wright could stand it no longer, and flatly refused to make any further alteration. The lady replied in a threat to leave the portrait on his hands. "Madam," retorted the painter, "I do not wish you to have the painting, I shall put it into the first auction sale, and it will fetch more than I was about to charge you." This had the

desired result; the picture was taken, but the drapery was painted over by another artist, named Barber, to suit the caprice of the lady.

A lady who was about to sit to Mr. Wright, was told by her friends that Mr. Wright would arrange her hair, &c. She, to enable him to carry this into effect, spread out upon the table a large assortment of brushes, combs, pomades, bandoline, &c., much to the astonishment and amusement of the artist.

A sitter, a lady, who, though possessed of a fine figure, and good arms and ankles, had but an indifferent face, puzzled Mr. Wright as to the position in which he should place her. After some thought he chose to paint her extending her beautiful bare arm towards a branch of a hawthorn tree. Showing only sufficient of the lady's face to be recognisable, he brought the full contour of her handsome figure into view, with one pretty foot and ankle peeping out from under her dress, and thus produced what was at once a good portrait and pleasing picture.

From the foregoing description, it is most probable that the following advertisement which appeared in the "Times" newspaper of July 25th, 1871, refers to the same picture, and that Mrs. Woodville was the sitter.

TO PICTURE DEALERS & OTHERS.

FIFTY POUNDS REWARD.

THE above reward will be paid for the Portrait in Oil of the late Mrs. Woodville, by Wright, of Derby. The size is about 7 feet 6 inches by 4 feet 6 inches. She is attired in white, and represented as climbing up a bank to gather hawthorne. Her feet and ankles are displayed, and her shoes ornamented with garnet buckles. The picture is believed never to have been framed, and from being constantly rolled up to be considerably cracked.

—Apply to Messrs. SIMPSON & NORTH,  
Solicitors, 1, Rumbold Street,  
Liverpool

Upon further enquiry I find that Major Orred, of Tranmere and Weston, Cheshire, caused the reward to be offered, and succeeded in finding the portrait at a Chemist's, in Liverpool, but it was unfortunately mutilated by being cut down from whole length to "Kit-cat."

In "Mozley's Reminiscences," p. 65, the following allusion is made to Wright:—

"There are men who are interesting from their associations, but whom no associations can redeem. Such was Joseph Pickford. I first became acquainted with his figure and circumstances at Derby, in 1815. His father had been an architect and builder, and the intimate friend of Wright the painter, remarkable for his illustrations of the varieties of light and their effects; and also of



Whitehurst, a mechanic and author of a 'Theory of the Earth.' It was a coterie contemporaneous and on friendly terms with the Philosophical Society, founded by Erasmus Darwin, but with a different caste, for philosophers are, socially, as exclusive as other people. The father had built in the Friar Gate a house of some architectural pretensions, his *chef d'œuvre*, people said. The sons had divided it. He occupied the smaller portion, entered by a side door, much as it had come from the builder's hands. The only pretty thing in his sitting room was a charming picture by Wright, of Pickford and his brother playing with a spaniel, of the date 1775, I should think, and in the gay costume of that period. It passed into the hands of a branch of the Curzon family. When I called on Pickford it was a caution to see what a beautiful child might come to."

Woodward (G. W.), the Caricaturist (himself a Derbyshire man), says in his "Eccentric Excursions," "It would be unpardonable to leave Derby without noticing the celebrated artist, Mr. Wright, who has resided several years in a house\* facing the New Inn, overgrown with ivy, which, together with its high walls, proclaims an habitation sacred to study and retirement. The result of his labours are always open to the inspection of the stranger, an indulgence characteristic of this gentleman's well-known affability; and those who depart displeased after viewing his Moon and Candle-light pieces, and other inimitable specimens of his pencil, must indeed be void of taste and judgment in the imitative arts."

In Wright's account-book is the following entry:—"An account of the Trees in Windmill pit close in the year 1783, when eight trees on Shaw's side, six on the Normanton lane, and ten on the road side, in all 24 trees." From this entry we learn that the historical "Windmill Pit" † close (where Joan Waste ‡ was burnt at the stake in 1556) at that time belonged to Wright, and that he planted the trees which adorned that once pretty spot, but which have had to fall before the march of the mason and bricklayer. The annual rent of the close at that date was £20.

---

\* St. Helen's.

† Hutton, in his "History of Derby," says—"1601 A woman burnt in Windmill Pit, for poisoning her husband" From this it appears it was the usual place of execution for criminals for many years.

‡ Joan Waste, blind from her birth, the daughter of a poor barber, in the parish of All Hallows (All Saints'), was, at the age of 22, burnt as a heretic in Windmill Pit, just outside the town. She was a godly woman, learned in the Holy Scriptures, which she was diligent in getting read to her, and condemned for denying transubstantiation, and after being taken to All Saints' Church to hear a sermon on herself, she was burnt on the first of August, 1556.





*Portrait of Mrs. J. W. Smith, and her daughter, Miss M. W. Smith.*



## CHAPTER VI.

WRIGHT'S SECESSION FROM THE ROYAL ACADEMY.—J. L. PHILIPS.—THE  
MESSRS. REDGRAVE'S CRITICISMS ON THE SECESSION AND UPON WRIGHT'S WORKS.  
—HAYLEY'S POEM.—ANTHONY PASQUIN.—LETTERS FROM WRIGHT TO J. L. PHILIPS.  
—THE "AIR PUMP" PICTURE.



NOW propose to deal with the uncommon instance of an artist who, after having accepted the Associateship, refused the full honours of the Royal Academy. In November of 1781, Wright was elected an Associate, and in February, 1784, a full member of the Academy, but for some reason or other he declined to become an Academician. Much has been written upon this subject, and very different conclusions have been arrived at.

One of his most intimate friends, J. Leigh Philips, who possessed considerable artistic judgment, wrote in 1797—the year after Wright's death—the following account of Wright's treatment by the Royal Academy, and there is no doubt but that he was well acquainted with all the circumstances of the case:—

"His portraits are mostly confined to the immediate neighbourhood of Derby; this remark may likewise in a great degree extend to the generality of his works, as but few of his late pictures have been publicly exhibited, owing to their being frequently disposed of even before finished, and to a repugnance which he felt at sending his works to an exhibition where he had too much cause to complain of their being improperly placed, and sometimes even upon the ground, that, if possible, they might escape the public eye. As a proof of the truth of this remark, the last pictures he exhibited were *placed upon the ground*. In consequence of which they were so much injured by the feet of the company, as to render it necessary to have the frames repaired and re-gilded. This narrow jealousy, added to the circumstance of his being rejected as an R.A. at the time Mr. Garvey was a successful candidate, did not

tend to increase his opinion of the liberality of his brethren in the profession. The Academy, however, being afterwards made aware of the impropriety of thus insulting a man of his abilities, deputed their Secretary, Newton, to Derby, to solicit his acceptance of a diploma, which he indignantly rejected, knowing how little the institution could serve him, and feeling perhaps a satisfaction that his friend Mortimer and himself were both deemed equally unqualified to enjoy the honours attached to that Royal establishment."

The Messrs. Redgrave, in their "Century of Painters," "take exception to this account of the treatment of Wright by the Academy," and say, "We are inclined to discount the whole of the tale" upon the grounds that "we have searched the records of the Academy to learn the facts connected with Wright's retirement." It was a safe place to search for what was sure not to be found, if Mr. Philips' account were true.

Against the authors of the "Century of Painters" are arrayed the writers and poets of the day, who took up the case when the circumstances were well known. If Wright felt aggrieved, he had a perfect right to decline the honour; and it appears to me that the story as told by Mr. Philips has more claim to credence than the opinions of writers a century later, founded upon such purely negative evidence.

The Messrs. Redgrave also state that "he then (when offered the full diploma) refused to comply with the law of the Academy, which requires a member to present one of his works to the Academy before receiving his diploma, and required his name to be removed from the list of Associates." As Wright declined the proffered honour, it was not necessary for him to "comply with the law of the Academy, and present one of his works." The refusal was consequent upon his retirement, but there is nothing to show that it caused it.

Again, Mr. S. Redgrave, in his "Dictionary of Artists," states—"On the foundation of the Academy he had entered as a student, and in 1781 he was elected an Associate; his election as a full member followed in 1784. But we are told that, annoyed by another having been elected before him, he retired altogether from the Academy. The facts, however, do not bear out this statement, and it appears more probable that the nervous, irritable, ailing painter, settled quietly so far from the Metropolis, was afraid of the duties and responsibilities which his membership would entail." It will be seen that Mr. S. Redgrave omits to state the "facts" to which he refers.

The retirement of Wright from the Academy induced Hayley, the Poet, to write the following Ode, with a view to "Guard him from meek depression's chill controul":—

ODE TO JOSEPH WRIGHT, ESQ., OF DERBY.\*

"Away! ye sweet, but trivial forms,  
That from the placid pencil rise,  
When playful Art the Landscape warms  
With Italy's unclouded skies!

\* Chichester: Printed by Dunnett Jaques. 1783.

Stay, vanity! nor yet demand  
Thy portrait from the painter's hand!  
Nor ask thou, Indolence, to aid thy dream,  
The soft illusion of the mimic stream,  
That twinkles to thy sight with Cynthia's\* trembling beam!

Be thine, my Friend, a nobler task!  
Beside thy vacant Easel see  
Guests, who, with claims superior, ask  
New miracles of art from thee:  
Valour, who mocks unequal strife,  
And Clemency, whose smile is life!  
'Wright! let thy skill (this radiant pair exclaim)  
'Give to our view our favourite scene of Fame,  
'Where Britain's genius blazed in glory's brightest Flame.'

Cœlestial ministers! ye speak  
To no dull agent sloth opprest;  
Who coldly hears, in spirit weak,  
Heroic Virtue's high behest:  
Behold, tho' envy strives to foil  
The Artist bent on public toil,  
Behold! his Flames terrific lustre shed;  
His naval Blaze mounts from his billowy bed;  
And Calpe† proudly rears his war illumined head.

In gorgeous Pomp for ever shine  
Bright monument of Britain's force!  
Though doomed to feel her fame decline  
In ill-starr'd war's o'erwhelming course;  
Though Europe's envious realms unite  
To crush her in unequal Fight,  
Her Genius, deeply stung with generous shame,  
On this exalting Rock arrayed in flame,  
Equals her ancient feats, and vindicates her name.

How fiercely British valour pours  
The deluge of destructive Fire,  
Which o'er that watery Babel roars,  
Bidding the baffled Host retire,  
And leave their fallen, to yield their breath  
In different pangs of double death!  
Ye shall not perish: No! ye hapless brave,  
Reckless of peril thro' the fiery wave,  
See! British Mercy steers, each prostrate foe to save.

Ye gallant chiefs whose deeds proclaim  
The genuine Hero's feeling soul,  
Elliott‡ and Curtis,|| with whose name  
Honour enriched his radiant roll:  
Blest is your fate! nor blest alone,  
That rescued Foes your virtues own,  
That Britain triumphs in your filial worth;  
Blest in the period of your glory's birth,  
When Art can bid it live to decorate the Earth!

\* *Cynthia*—Same as Diana, who by some is supposed to have presided over the moon. So called from her having been born at Cynthus.

† *Calpe*, Mount—Synonymous with Gibraltar.

‡ *Elliott*, General, was appointed to the command of Gibraltar in 1776, and defended it at the siege in 1783. In 1787 he was created Lord Heathfield, Baron Gibraltar.

|| *Curtis*, Captain Rodger, of the Marine Brigade, afterwards knighted for his gallant conduct in rescuing the enemy from the burning ships, on September 14th, 1782, to which allusion is made in verses 5 and 6.



Alas! what deeds, where virtue reign'd,  
 Have in oblivion's darkness died,  
 When Painting, by the Goths enchain'd,  
 No life-securing tints supplied!  
 Of all thy powers, exchanting Art,  
 Thou deemest this the dearest part,  
 To guard the rights of valour, and afford  
 Surviving lustre to the Hero's sword:  
 For this, heroic Greece thy martial charms adored.

Rival of Greece, in arms, in arts,  
 Tho' deemed in her declining days,  
 Britain yet boasts unnumbered Hearts,  
 Who keenly pant for public praise:  
 Her Battles yet are firmly fought  
 By Chiefs with Spartan courage fraught:  
 Her Artists, with Athenian zeal, unite  
 To trace the glories of the prosp'rous fight,  
 And gild th' embattl'd scene with Art's immortal light.

Tho' many a hand may well portray,  
 The rushing War's infuriate shock,  
 Proud Calpe bids thee, WRIGHT, display  
 The Terrors of her blazing Rock;  
 The burning hulks of baffled Spain,  
 From thee she claims, nor claims in vain,  
 Thou mighty master of the mimic Flame,  
 Whose Peerless Pencil, with peculiar aim,  
 Has formed of lasting Fire the basis of thy Fame.

Just is thy praise, thy Country's voice  
 Loudly asserts thy signal power;  
 In this reward may'st thou rejoice,  
 In modest Labour's silent hour,  
 Far from those seats, where envious leagues,  
 And dark cabals, and base intrigues  
 Exclude meek merit from its proper Home;  
 Where Art, whom *Royalty* forbade to roam,  
 Against thy Talents closed her self-dishonour'd Dome.

When partial pride, or mean neglect,  
 The nerves of injur'd Genius gall,  
 What kindly spells of keen effect  
 His energy of Heart recall?  
 Perchance there is no spell so strong  
 As friendship's sympathetic song:  
 By fancy link'd in a fraternal band,  
 Artist and Bard in sweet alliance stand;  
 They suffer equal wounds, and mutual aid demand.

Go then, to slighted worth devote  
 Thy willing verse, my fearless Muse;  
 Haply thy free and friendly note  
 Some joyous ardour may infuse  
 In fibres, that severely smart,  
 From potent envy's poison'd dart;  
 Thro' WRIGHT's warm breast bid tides of vigour roll,  
 Guard him from meek depression's chill controul,  
 And rouse him to exert each sinew of his Soul."

The first nine verses allude to Wright's picture of the Siege of Gibraltar.  
 The last three refer to his having been rejected as an R.A.

This "Ode" is referred to by Wright in the following interesting letter to his friend Hayley; and from what we learn of Wright's character from those who knew him, it is very certain that he would not have accepted as a "very ingenious and very friendly ode" a poem which contained such severe animadversions upon the treatment he had been subjected to by the Royal Academy, unless he had thought them justified by the facts:—

"Derby, Aug. 31st, 1783.

"MY DEAR SIR,

"It is recommended to the painters who wish to become eminent, to let no day pass without a line. How contrary, alas! has been my practice; a series of ill-health for these sixteen years past (the core of my life) has subjected me to many idle days, and bowed down my attempts towards fame and fortune. I have laboured under an annual malady some years, four and five months at a time; under the influence of which I have now dragged over four months, without feeling a wish to take up my pencil, till roused by your very ingenious and very friendly Ode, in which are many beautiful parts, and some sublime. Perhaps, had I then been furnished with proper materials for the action off Gibraltar, I should have begun my fire; but for want of such instructions, I soon sunk into my wonted torpor again, from which, as the weather grows cooler, I hope to awaken. Mr. Wedgwood approves of your subject of Penelope, as a companion to the Maid of Corinth. You mention the boy Telemachus being pale and feverish; pray, is there any authority in history for it? or have you mentioned it to give more character and expression to his mother? When I know this I shall make a sketch of it, and consult you further about it. Some little time ago, I received one hundred copies of your charming Ode (would I deserved what your warm friendship has lavished on me), some of which I distributed among my friends; but would it not be more advantageous to me to spread abroad the rest when my picture is finished—especially if I make an exhibition of it with some others?

"I am, dear Sir, with the greatest esteem,

"Your much obliged Friend,

"J. WRIGHT."

Another writer, Anthony Pasquin,\* in his "The Royal Academicians: A Farce, 1786," gives this account of Wright's secession from the Academy, which he puts into the mouth of Truth:—

"The inimitable Wright, of Derby, once expressed an ardent desire to be admitted a member of the Academy, but from what unaccountable reason his wishes were frustrated remains as yet a secret to the world; but the sagacious, or, rather, the envious brethren of the brush thought proper to thrust so eminent an artist on one side to make way for so contemptible an animal as Edmund Garbage (Garvey). They had scarcely invested this insignificant mushroom with diplomatic honours before they discovered that they had been committing a most atrocious, diabolical, and bloody murder upon two gentlemen of great

\* John Williams

respectability and character, ycleped Genius and Justice; and the pangs of their wounded consciences became so very troublesome, that it was resolved, in a full divan, instantly to despatch Secretary Prig to Derby with the diploma, and force these august privileges and distinctions upon the disappointed painter, that he had before solicited in vain. But, alas! the expedition was inauspicious and unfortunate; the diploma was rejected with the most evident marks of contempt, and the Secretary kicked as a recompense for his presumption."

This account is, no doubt, a caricature of what actually took place, but it to a certain extent corroborates both Mr. Phillips' statement and the Poet Hayley's allusions to the same event in his ode; and we must remember that the poet was also one of Wright's intimate friends.

Mr. F. G. Stephens has kindly called my attention to the following extract from "Number 1: A Liberal Critique on the Exhibition for 1794," by "Anthony Pasquin" (Williams), p. 15:—

J. WRIGHT, DERBY.

No. 107, "*An Eruption of Vesuvius*."

No. 232, "*A Lake at Dunkeld, in Scotland, Evening*," by the same Author.

No. 233, "*A Village on Fire*," by ditto.

"This truly celebrated Artist has honoured the Institution by condescending to mingle his choice labours with the *Harp Alley*\* excellence of a majority of the Royal Academicians. Feeling their importance so inordinately, it moves my wonder that these uplifted gentlemen do not eagerly contribute, by their own efforts, to the support of that order from whence they derive such prodigious importance, and not give the cavilling world occasion to remark that they have been honoured without desert, and retain the nummeries of the institution without gratitude. When I was in Paris, in 1787, they managed those affairs much better; the Royal Academy of Polite Arts there was conducted more nobly: every person was admitted to view *gratis*, what was meant as a free display of national genius, for national admiration. With us the motive seems cupidity, and the end deception. With the richest Monarch in Europe for their patron, the arts of England are literally kept from destruction by the votive shillings of a motley public, who pay the salaries of the professors, and find *oil* for the lamps in the *plaster* and *living* schools, though the King arrogates the character of being the high supporter of the system. But it is a provident assumption of dignity, unaccompanied with either risk, anxiety, or expense! He seems to possess the *furor* of patronage as highly as the tenth Leo, but I have as yet to learn that he is equally munificent."

My own opinion is, that the facts as recorded by these writers were in the main correct. There seems no reason to doubt that Wright's contributions to the annual Exhibitions at the Academy had been systematically placed in bad positions, and that he felt his abilities deserved recognition before those of Mr. E. Garvey, his competitor at the time, whose works consisted principally of small pictures of gentlemen's seats. At this period, the Elections at the Royal Academy were contested, and interest was all-powerful; and nothing would have been more repugnant to the sensitive and honourable nature of Wright, than having to pass through the ordeal of canvassing for an election, where merit alone should have been the test.

\* "*Harp Alley*" Shoe Lane, London, was the market for house signs before they were abolished.

It is to be regretted that no letters or other memoranda are to be found amongst Wright's papers which throw any light upon his refusal of the diploma in 1784.

I am, however, able to give, in Wright's own words, his version of his treatment by the Royal Academy during the years 1790, 1791, and 1794. From these letters we learn that Wright had again become an exhibitor in the Academy, but that his pictures were badly hung. This treatment calls forth these words from him:—" 'Tis not the first instance of their base conduct. I have been driven from their Exhibition before, and must again withdraw myself, unless I could brook such abuse."

Again, in writing to Mr. Philips, in 1794, he says:—"Your picture of Vesuvius and one at Dunkeld which would have been at Manchester before now, had not the frames of the pictures which I exhibited been materially damaged at the Academy. Mr. Milbourne has orders to put them into good condition and send them to you when done."

This is alone sufficient to prove his retirement had some deeper ground than a disinclination to present a diploma picture.

"Derby, 11th June, 1790.

"To JOHN LEIGH PHILIPS,

"My good friend, for so I have reason to call you, is ever prompt and eager to redress as much as may be my wrongs. I have lately sustained a real injury from the *most illiberal* behaviour of the Royal Academicians, with which my dear friend Tate has made you acquainted. 'Tis not the first instance of their base conduct. I have been driven from their Exhibition before, and must again withdraw myself—unless I could brook such abuse—for it is better not to exhibit at all than under such disadvantageous circumstances. To put my pictures in places they could not be seen, and then to decry them is rank villany, and what an artist should sink under the reflection of. I wish the Town had held together longer; I should have been very glad to have their behaviour publicly known, while it is recent, that if I should exhibit no more with them, the true reason may be known. I was prophet enough to foretell what would happen to me. I think I communicated it to Tate, indeed it required no divination, to know the miscreants and their dependency on the Alderman,\* was to know the result of all. I am sorry the business is protracted from time to time. The Editors stand much in awe of this great man. I heard the other day from a Relation of the Alderman's, that the editor of the Morning Herald had a violent quarrel with him for rejecting the performance of a relation of his as unworthy of his gallery. There is an odd paragraph in the Leicester papers. 'The *Prince* of pick pockets has given instruction to his attorney to prosecute a printer for a libel on his *character*.' Can you guess who it is? I wonder Vasari has not yet come out with his statement of facts, sure he has not plugged with gold the touch hole of his great guns. At present I can but thank you for your very friendly services to me; I feel the weight of such *solid obligations*.

\* Boydell.



"My best remembrances to Mrs. Philips, my Friend Tate, Mrs. Hardman, &c., &c., and believe me very sincerely and with much esteem your Friend,

"JOSH WRIGHT.

"P.S.—Tate says you have so high an opinion of my two pictures that if I will join you, Heath shall be applied to, to engrave them. I hardly know how to reply, unless I knew something of the expense, and the likelihood of saving ourselves in such an engagement. Independent of these considerations I should like it of all things, as it would be pushing the matter with the Alderman still further. Perhaps you will indulge me with a line soon."

"15th April, 1791.

"To JOHN LEIGH PHILIPS,

"MY DEAR SIR,

"I have just received a letter from the Sect<sup>r</sup> of the incorporated Society of Artists, assuring me they will be happy to receive any pictures from me, but they wish to avoid inserting anything in the catalogue, that may appear like altercation with the R Academy, and they conceive it sufficient to mention in the catalogue, that the two pictures from Shakespeare were exhibited last year at Somerset house, timely notice not having been sent of the Exhibition of this Society, but the subjects having received alterations, Mr. Wright wishes them to be exhibited here. However in this respect the Committee will be wholly guided by me. I think nothing had better be said than the above. My wish was to have had something mentioned in the catalogue expressive of the slight & injustice shewn to my pictures last year by the R Academy, by the obscure places they put them in, which I hope will be an apology to the publick for their 2<sup>nd</sup> appearance. Pray suggest something proper if you and my friend Tate think some observation of the kind should be made.

"Heath & Martin will have an opportunity of seeing these pictures; whether they will approve of them is uncertain, nor do I know whether the two pictures of Romeo & Juliet and the Storm are to be marked in the Catalogue to be sold. It would gratify my pride and resentment to the Alderman to have 'em engraved by Heath—as the Companion of the Storm would become more universal. The Society wish to have any single picture besides the two from Shakespeare, which would preclude any unpleasant suggestions that might be started to the prejudice of the Society. Pray give me your thoughts by return of post, as I must write as soon as possible.

"I am still unwell—no work going on. Adieu my good friend, and believe me yours very sincerely,

"JOSH WRIGHT.

"St Ellens,

"15 Apl, 1791."



The note in the catalogue of 1791, the last exhibition of the Society, thus reads:—  
 "N.B.—The above pictures were exhibited last year in the Royal Academy; but having been placed in an unfortunate situation, owing (as Mr. Wright supposes) to their having arrived too late in London, and having since received alterations, he is desirous they should again meet the public eye."

"St Ellens, Apl 23<sup>rd</sup> 1791.

"TO JOHN LEIGH PHILIPS,

"MY DEAR SIR,

"As I have a very high opinion of your judgment, integrity, and friendship for me, I have the greatest satisfaction in asking your advice & regulating my conduct by it. I have implicitly followed your instructions relative to the Incorporated Society, who I believe would do anything in reason to accommodate me. They approve of the N.B., as it now stands, it entirely removes every ground of cavil between them and the R.A., yet for my own sake, they wish me to reconsider it, as in their opinion it sets me in perhaps too pointed a view of opposition to the R.A, but I don't see that. They have repeatedly used me ill, and the public ought to know it, or my changing the place of exhibition might be deemed whimsicalness. The terms it is couched in are delicate, and the supposition of delay, being ye cause of the pictures being disadvantageously placed, is a very sufficient apology for the Academy, better indeed than my heart is inclined to make them.

"I consider the Exhibition as my mart, and I have sent three small pictures. I wish they may make good head against the Royalists this year, against another I hope to be better prepared. I like the Spring Gardens Room very much. I am glad you like the addition to your Grotto, in my opinion 'tis much improved by it; there is a better balance of light and shadow. I would advise you to get it painted on the backside with a greyish colour which will preserve it much. I mention grey because the paint works thro' like pin heads in any of the porous parts. That tint will be the least seen and where they are seen, our dear friend Tate will touch 'em with the point of a pencil. The Moonlight is 30<sup>es</sup>.

"I thank you very kindly for a quantity of most excellent rags, you were resolved I should never want again. I do not understand when you say, "if we can see ye 2<sup>d</sup> No. of Boydell we shall all be satisfied." Pray is the 1<sup>st</sup> out. I am glad you are recovered.

"JO<sup>S</sup> WRIGHT."

"20th May, 1791.

"TO JOHN LEIGH PHILIPS,

"MY DEAR SIR,

"Your Account of the base situation of my friend Tate's pictures in the R.A. hurts me much, tho' from repeated instances of this sort of behaviour both to myself and Pupil I am not much surprised. 'Tis their duty to form the best exhibition in their power,

by giving every picture the place its merit claims, but partiality pervades the whole, and I have frequently seen pictures unworthy of public exhibition possessing the most advantageous places. Who it is that misconducts this matter, I know not, but I have heard Farington has much sway in the Academy.

"As you have given up the concern which Tate mentioned to me sometime ago, I must also give up the flattering idea which I had entertained of having my picture engraved by Heath. Martin & he wished again to see them. Have you heard anything from Heath about them, because the time of closing will be drawing nigh and I must determine what to do with 'em. I think they will be the last pictures I shall exhibit.

"I am happy you like your pictures, and am obliged to you for the remittance of £31. 10. 0. I could have wished for the ease of my own feelings to have excused the payment (for I stand much indebted to you) but I durst not offer it you, for fear of wounding yours at this time. However, anon, I will place a center picture between the two, to show how sincerely I think myself,

"Dr Sir, your obliged Friend,

"JO<sup>SEPH</sup> WRIGHT.

"St Ellens,

"May 20, 1791."

In a biography of Wright, I am compelled to notice the unwarrantable attack made by the Messrs. Redgrave, in their "Century of Painters," upon the reputation of Wright as a painter. Whether this arose from Wright's seceding from the Academy, and so committing an unpardonable offence in the eyes of the Messrs. Redgrave, or from the fact that they judged Wright by unimportant works, as I shall presently show, or from both combined, I must leave the reader to decide.

Messrs. Redgrave state:—"Having made a journey into the County especially to see some of the works of this Derbyshire artist, we were shown many, both portraits, landscapes, and figure subjects, reported to be amongst his best, but always disappointing to our expectations." Soon after the publication of the "Century of Painters," I was at the trouble to make enquiries as to what pictures had been seen by the Messrs. Redgrave on the occasion of this visit, and found that they had not seen his best pictures at all, but only a few which were either left unfinished at his death or had been tampered with by others, together with some unimportant works. They did not see "The Orrery," "The Gladiator," "The Alchymist," nor any of his important portraits or "conversation" pictures. The "Air Pump" picture was apparently not seen by them until later, when a portion of their criticisms had been written, and it then received encomium from them, which I now place in juxtaposition with what they had written a few pages before. The italics are mine.

MESSRS. REDGRAVE v. MESSRS. REDGRAVE.

JOS. WRIGHT, OF DERBY.

CRITICISMS ON THE PICTURE CALLED "AN  
EXPERIMENT WITH AN AIR PUMP."

"As a portrait painter, judged by his best works, he was merely respectable. There is a painful solidity of execution, *a want of quality and texture both in the flesh and draperies*, so that when placed beside the works of Reynolds or Gainsboro' his portraits remind us of the labours of the *house painter*; they show little variety of handling; *flesh, drapery, sky, trees, all being executed in the same painty manner.*"  
—"Century of Painters," vol. I, p. 258.

"We certainly should have placed Wright of Derby *much lower as an artist* had we not seen this *very clever work*. . . . The drawing and composition is satisfactory, and there is a great contrast in the expression and the varied attitudes of the several heads. *The flesh of the faces is good in colour, and most carefully modelled*; indeed the young woman on the right, in blue, and the lad drawing down a curtain to shut out the moon-light on the left, are worth special observation for this quality. *The draperies are all carefully painted from nature (a merit apparent also in most of Wright's portraits)*, and are in this respect very different from the sloppy negligence of some of the followers of Reynolds. There is a pretty little incident rendered with feeling and true expression, in the group of two young girls touched with childish sorrow and dread of what they are told is to be the result of 'the experiment'—the death of the bird confined in the glass receiver of the machine.

"The colour of the whole is pleasant, the execution firm and *solid*, and the brown shadows, although dark, are sufficiently rich and luminous, the picture very agreeable in general tone."—"Century of Painters," vol. I, p. 264.

Mr. R. Redgrave, R.A., in a letter to the writer, dated Nov. 30, 1861, wrote:—"I have seen on my journey and since, *very many fine Wrights*, and have reported to the Commissioners (International Exhibition) on six or eight, which they intend to ask or have asked for." It is a difficult task to reconcile this statement with the "house painter" theory. Yet the "Century of Painters" was not published until 1866.

Of the picture of "An Experiment with an Air Pump," which called forth such praise from the Messrs. Redgrave, I am enabled, through the courtesy of the Proprietors of the "Art Journal," to give an illustration. It was presented to the National Gallery, a few years ago, by Mr. Walter Tyrrell.



AN EXPERIMENT WITH AN AIR PUMP

"EDWIN."

FROM DR. BLAITH'S "MINSTREL." ETCHED BY MR. F. SYMOUR HADEN.

MR. THOMAS HADEN, OF DERBY, SAW FOR THIS PICTURE

*at 2,000 fr. linc. in the possession of the Right Honourable Lord Houghton.*









## CHAPTER VII.

MENTION OF SOME IMPORTANT PICTURES.—THE CUSTOM HOUSE AUTHORITIES AND "THE CAPTIVE" PICTURE.—THE "DEAD SOLDIER" AND HEATH THE ENGRAVER.—"DESTRUCTION OF THE FLOATING BATTERIES OFF GIBRALTAR."—"THE ORRERY."—EARL FERRERS AS A PATRON.—MORTIMER.—PETER PINDAR.—DR. DARWIN.—ANNA SEWARD.—WEDGWOOD.—BENTLEY.—"THE ALCHYMIST" PICTURE.—HAYLEY THE POET.—THOS. A. HAYLEY THE SCULPTOR.



WE have seen that Wright's visit to Italy caused him to turn his attention to landscape, and it is after his return from thence that we find him entering upon the treatment of poetical subjects. "Edwin," from Beattie's "Minstrel," and "Maria," from Sterne's sentimental journey, were exhibited at the Royal Academy in 1778 and 1781, and were portraits of living persons, who were eminently fitted to represent the ideal of the authors. Before Wright commenced to paint "Edwin the Minstrel," he wrote to Dr. Beattie to ask his opinion upon the treatment of the subject. The Doctor wrote a very excellent letter in reply, and concluded by saying, "Edwin from your pencil will be all my pen vainly endeavoured to make him." A Derby gentleman, Thos. Haden, surgeon, who was considered to be one of the handsomest men in the town at that date, sat for this picture. The lady who sat for "Maria" was a Mrs. Bassano, of Derby.

I am indebted to Mr. F. Seymour Haden for kindly allowing me to embellish this volume with his admirable etching of "Edwin the Minstrel."

We may well attribute these and some other pictures of a sentimental character to the influence of Wright's visit to Italy. Wright was evidently indebted for the attitude of the figure in the picture of "The Captive" to Michael Angelo's "Adam" in the Capella Sistina.

This picture was painted in Rome, and sent to England. A very good tale is told about it, which is here inserted from "The Universal Magazine" of June, 1795:—

"When this celebrated painter (Wright, of Derby) was at Rome, he painted that very fine figure, "The Captive," from Sterne, and consigned the picture to a friend in London, who having advice of its being landed, and deposited in the Custom House, presented a petition to the Board, stating that it was a portrait painted by an English artist, and praying it might be delivered duty free. In answer to this he received an order to attend on a given day, and was brought before their honours. The picture was produced, and the first question asked was, "Of whom is it the portrait?" The gentleman replied with truth, it was the portrait of a Roman (for it was copied from a Roman beggar), and the Board seemed inclined to let it pass; but an old gentleman, who had long been a Commissioner, made a shrewd objection, and remarked that this was such a portrait as he had never before seen in his life, and taken in a manner that he did not believe either Roman, Greek, Turk, Jew, or Infidel, would ever consent to 'sit.' 'If,' he added, 'any gentleman at this Honourable Board chose to have his picture drawn, would not he put on a clean shirt, and have his wig fresh powdered, and be clean shaved; answer me that? To be sure he would. Now, it is here pretended, that this fellow sat for his portrait, who had hardly a rag to cover his nakedness; gentlemen, if he could have afforded to have paid for painting his picture, he could have afforded to buy himself a pair of breeches!' He added by moving that the duty might be paid; and the duty was paid accordingly."

Wright was more fortunate when he returned from Italy, as to payment of Custom House duties, as the following extract from a letter from Bath, dated 4th Dec., 1775, shows:—  
"Through the interest & application of my friend Mr. Baxter, I have got my pictures, &c., duty free, a thing so unusual the clerks cou'd scarce credit it. I believe it an indulgence none have experienced but myself. Had I been charged with ye common duty, I should have had near £30 to pay, an object this at any time, at the present a very material one."

From the pictures of this character, we must not omit to mention that of the "Dead Soldier," from Langhorne's poems, which has become so familiar through the excellent line engraving by Heath.

It is related that Wright said before he painted the "Dead Soldier," that he would depict the greatest possible sorrow, yet there should be a smiling face in the picture. The following lines by William Sotheby, F.R.S., bear testimony to the realisation of his intention:—

"I, to yon lonely tent by pity led,  
View where the widow mourns her soldier, dead;  
Turns from her babe, whose careless smiles impart  
Strange woe, that harrows up the mother's heart,  
Hangs o'er the body, bleeding on the ground,  
Clasps his cold hand, and faints upon the wound."

The picture of the "Dead Soldier" was bought from the easel by Heath for £105, who afterwards sold it to J. L. Philips. It was sold in Manchester, when the effects of that



Patron of the Fine Arts came to the hammer, by Winstanley and Taylor, in October, 1814, and then realized £315. It is thus described in the Catalogue:—"Lot 33, Wright, of Derby. —'The Dead Soldier.' This acknowledged *chef-d'œuvre* of this admired master, uniting great knowledge of grouping, excellent drawing, & correct colouring, with a fine feeling of sentiment, decidedly proves the assertion of Mr. Fuzeli, in his 'Biographical Notice of Mr. Wright,' that 'he once eminently succeeded in the pathetic.'"

The line engraving by Heath appears, from the following correspondence, to have been a great success.

The following is a copy of the original circular issued by the Engraver:—

London, July 25th, 1795.

PROPOSALS

For Publishing by Subscription

A P R I N T,

To be Engraved by

JAMES HEATH,

Historical engraver to his Majesty, &c.,

from

The celebrated picture

of

THE DEAD SOLDIER,

Painted by

WRIGHT, OF DERBY.

CONDITIONS:

That the plate shall be the Size of the Plate of the DEATH OF GENERAL WOLFE. The price of each print will be One Guinea; Proofs, Two Guineas: Half to be paid at the time of subscribing, and the remainder on the delivery of the Print.

Subscriptions are received by the Proprietor, *James Heath*, at 42 Newman Street, where a proof of the plate may be seen.

Received \_\_\_\_\_ 179 \_\_\_\_\_ of  
the sum of \_\_\_\_\_ being Half of the Subscription for \_\_\_\_\_  
impression of the above-mentioned print, which I promise to deliver  
according to the proposals.

The following correspondence relating to the print is also of some interest:—

"Oct. 17th, 1796.

"To J. L. PHILIPS.

"I have sent a proof of the 'Dead Soldier' very near finished. Pray let me have your opinion and remarks upon it as soon as possible. I have sent one to Wright, and have asked him to paint a companion to it; if he will not, who would you recommend for that purpose?

"I have hopes of a great sale from the number of subscribers I already have, and the approbation the print has met with from every one who has seen it.

"J. HEATH."

"1796.

"To J. L. PHILIPS.

"The prints you mention from Wright's I dare say I shall be able to pick up at the sales this winter. I have heard from Mr. Wright, in which he says: 'The effect of the picture is so well preserved, and the parts which compose it so true, that I have nothing to say but that I am well pleased with it.' He says that he began to paint again about a week ago, and that he will (if his health returns) talk to me about a companion picture.

"J. HEATH."

"Feby., 1797.

"To J. L. PHILIPS.

"I shewed him (Lord Lansdowne) a proof of the 'Dead Soldier,' which he liked exceedingly, and subscribed for a couple. I asked his permission to dedicate it to him, which seemed to give him great pleasure. I expect him to call to see the picture, and when he has seen it, I will immediately send it on to you.

"J. HEATH."

"To JOSEPH WRIGHT.

"SIR,

"As I am going to publish the 'Dead Soldier,' I wish to announce the 'Shipwrecked Sailor' as a companion. I should therefore be much obliged to you to inform me whether your health will permit your painting it. An answer will much oblige.

"Your most obedt. Servt.,

"JAS. HEATH.

"Mch. 14th, 1797.

"Newman St., London."

"April, 1797.

"To J. L. PHILIPS.

"I have sent in a large tin case by to-night's conveyance, four Dozen of the very first impressions of the 'Dead Soldier,' and one Dozen proofs. This number is more than you have at different times ordered for yourself and friends, but as I have raised the price to  $\frac{2}{1} \frac{2}{6} \frac{0}{0}$  and as they are choice impressions, I should suppose they will not stick on hand. If they should, you can at any time return them. A few of them have the same date of publication as the proofs, and consequently in the earliest state. I have met with more success than I had hoped for in such times as these. It is universally talked of, and I have orders for between 2 & 300 from the trade only.

"J. HEATH."

"Aug 20, 1797.

"To J. L. PHILIPS.

"A few days ago I sent an India proof of the 'Dead Soldier.' I should have sent you one before, but as the India paper was not good, I did not take above three impressions, the best of which you have. I have sent by to-day's coach seven 'Dead Soldiers.' Respecting the two pictures of Wright's, of 'Hero' & 'Leander,' I mentioned it to L<sup>d</sup>. Lansdowne, who has promised to procure them for me if he can. Have you heard how Wright is lately. If he is not dead, I shall think there are hopes he may recover sufficiently to paint a companion for me."

"1797.

"To J. L. PHILIPS.

"I received (1797) yours with the bill enclosed. I am very sorry to hear of Wright's death, as I do not know now who to get to paint a companion to the 'Dead Soldier.' I wish you would say who you think would do it best. I mean to get the pictures of 'Hero,' &c., as soon as L<sup>d</sup>. Lansdowne comes to Town, and with respect to Sterne's 'Old Man and Ass,' I think it would be a good thing to engrave. Mr. Corbould would be the man to put the back ground to it.

"J. HEATH."

"June 14<sup>th</sup> 1798.

"To J. L. PHILIPS.

"I wish you would get the two pictures of 'Hero' & 'Leander' for me. I should like to engrave them very much. I have mentioned them to L<sup>d</sup>. Lansdowne several times, but he seems to hint that there is a family coolness which prevents him from asking for them.

"The 'Dead Soldier' continues to sell very well, indeed so much so, that I am very desirous of going on publishing for myself.

"J. HEATH."

"To J. L. PHILIPS.

"July 28, 1805.

"Mr. Corbould desires me to inform you that he has finished Wright's picture. I should think it would be worth while to engrave it, and if, after you have seen it, you think so too, and would go halves in the speculation, I should like to do it.

"J. HEATH.

"Russell Place."

"To J. L. PHILIPS.

"May 12, 1807.

"My next work will be a companion to the 'Dead Soldier.' Mr. Smirke has nearly finished the picture. He had painted one four years ago, but it did not quite please him, and he has now succeeded more to his wishes.

"J. HEATH."

"To J. L. PHILIPS.

"Feb'y., 1810.

"I have often thought of mentioning to you the circumstance of Mr. Morland's having bought my Landscape of Wright's for 16 Guineas, and his never offering to pay for it, although it is so long ago. I wish for your advice, as you know his circumstances better than I do.

"J. HEATH."

It has been the custom to view Wright only as a painter of artificial light, and for picture dealers and some others to attribute all unknown pictures of fire in any form to "Wright of Derby." We ourselves have seen many so attributed, which would not add fame to any painter's name. The Exhibition of Wright's Works in the Derby Corporation Art Gallery, in 1883, tended to dispel this unfounded illusion as to the limits of Wright's art. Whilst the representation of fire-light in some form or other was undoubtedly a speciality with Wright, this class of subjects, after all, formed but a small proportion of the numerous works then collected together.

On reference being made to the appendix it will be noticed that there were many other important works painted by Wright which were never exhibited; and as he did not always sign his paintings, they may possibly now be attributed to other artists, or to the great *unknown*.

A picture that created considerable attention at the time it was painted, was the "Destruction of the Spanish Floating Batteries off Gibraltar," on September 13th, 1782,\* which was bought from the easel by Mr. J. Milnes for £420, being the highest price Wright obtained for a single picture. This was one of the works included in the London Exhibition of

\* In the possession of the late Lord Overstone at the time of his decease.

Wright's pictures in the year 1785, and a notice of the Press of that date thus alludes to it:—  
 "We shall, however, at different periods lay before our readers a particular account of these noble productions as they stand in the catalogue: except that grand scene of the 'Destruction of the Floating Batteries off Gibraltar,' which we cannot resist the present impulse of mentioning out of its turn. In this picture, Mr. Wright has represented a view of the extensive scenery, combined with the action on the 13th Sept., 1782, in which his design is sublime,



MISS D. L. S. F. V.

*Original picture in the possession of Mr. George Peck, Derby.*

and his colouring natural and brilliant beyond description. We never remember to have seen shadows painted so little like substance as those in the foreground, which gain great strength and richness from the prodigious brightness of the grand explosion at a distance; but we feel ourselves inadequate to the task of pointing out the various merits of this phenomenon in the imitative arts, which proves the painter is unique in the extraordinary line of the charming study he has so happily pursued."



The following lines were written by Hayley, "On Wright's Picture of the Siege of Gibraltar"—

CALPE'S ADDRESS TO BRITANNIA.

"With patriotic pride, and national delight,  
Ye Britons view me in the tints of Wright!  
My rock's the proof, that British Minds and Hearts  
Are honour's darlings, both in Arms and Arts;  
With double triumph here let Britons say  
Britons alone could rule this fiery fray;  
This miracle of Art a Briton wrought,  
Painting as boldly as his country fought."

EXTRACT FROM A LETTER FROM BUXTON WELLS, JANUARY 3, 1785.

"Governor Elliot's successful defence of Gibraltar has, among the many essential advantages accruing from it, been productive of some of the noblest works in the Fine Arts, especially among the painters. On stopping at Derby a few days since, I was introduced by a friend to view the productions of that great genius Wright, whose astonishing power of expressing artificial lights on canvas, the world has long been acquainted with. His new picture on the Siege of Gibraltar, for composition, force, brilliancy, and prodigious effect of fire, exceeds, in my opinion, all his former labours. To attempt a description of it would be in vain; whoever sees the picture must have such an idea of the action as no poetry can describe. Mr. Wright has not been in the Exhibition (for reasons I cannot explain) for some time past, but that he will not withhold this sublime piece from general inspection, I most sincerely hope, as the attack on Gibraltar, with some other pieces on interesting subjects, would form an Exhibition in every way worthy of the countenance of the public."

The "Orrery" picture was exhibited at the Society of Artists' Rooms, in 1766, so must have been painted when Wright was thirty years old. It was purchased by, and probably painted for, the Earl Ferrers, for the sum of two hundred guineas; fifty pounds of this was paid on account, and the remainder secured by a bond, of which a copy is given on the next page.

The figures in the picture are all portraits, and various persons have been mentioned as the probable originals who were thus honoured. A copy of the print, once belonging to the artist, has certain names written on the margin, with the date 1768, so that the following are identified:—Jos. Wright, with his back towards the spectator, Mr. Burdett taking notes, young Cantrell, Mr. A. Winterman, Mr. G. Snowden, Mrs. Sale, and Mr. Denby as the philosopher.

Mr. Burdett also figures in the "Gladiator" picture. The other boy sitter was a son of Earl Ferrers, as the following extract from the "Stemmata Shireiana" shows:—"Lawrence Rowland, 2nd Son of Robert 6th Earl of Ferrers, Bap. at St. Alkmund's Derby, Nov. 3, 1757, d. Feb. 5, 1773. His portrait when very young is preserved in Wright's celebrated picture of the 'Orrery,' well known from the engraving."

The picture passed from the hands of the Ferrers family, and was sold by Mr. Thos. Rought, of London, to the late Mr. Francis Wright, of Osmaston Manor, by Ashbourne, for the sum of fifty guineas, in 1853. In 1884, at the dispersion of Mr. John Osmaston's collection, to whom the picture then belonged, it was again in the market, and it is with pleasure that we are able to record that, being purchased by a few of Wright's admirers, singularly, at the original price of two hundred guineas, it was on September 4th presented to the Derby Corporation Art Gallery as a memorial to the painter, where it will remain as a fitting record of the admirable powers he possessed, and be admired by his fellow-townsmen in years to come.

The bond mentioned above was as follows:—

STAMP  
1/6

KNOW all men by these presents That we the Right Honourable Washington Earl of Ferrers Peter Pery Burdett of Stanton Harold in the County of Leicester Gentleman are held and firmly bound to Joseph Wright of the Town of Derby Painter in the sum of one hundred and sixty pounds of good & lawful money of Great Britain To be paid to the said Joseph Wright or his certain attorney Executors administrators or assigns for which payment to be well & faithfully made We bind ourselves and each of us by himself our & each of our Heirs Executors & administrators firmly by these presents Sealed with our seal Dated this Eleventh day of July in the third year of the Reign of our Sovereign Lord George the Third by the grace of God of Great Britain France and Ireland King Defender of the Faith & so forth and in the year of our Lord One thousand and seven hundred and sixty-three The condition of this obligation is such That of the above Bounden Earl Ferrers & Peter Pery Burdett or either of them their or either of their Heirs Executors or Administrators do and shall and do well & truly pay or cause to be paid unto the above named Joseph Wright or his certain attorney Exors. Administrators or assigns the full sums of Eighty Pounds of Good and lawful Money of Great Britain with lawful interest for the same on the eleventh day of July which will be in the year of our Lord one Thousand seven hundred and sixty-four. Then their obligation to be void or else to remain in full force

Sealed & delivered being first duly stamped  
in the presence of

W. WOTY

*Ferrers* (L.S.)

*Burdett* (L.S.)

From the following extract of a letter written by Wright to his brother Richard, dated Rome, 13<sup>th</sup> Ap., 1774, we learn that Burdett's behaviour caused Wright some anxiety as to his fulfilment of the bond:—

"I have just received a letter from M<sup>r</sup> Tate of Liverpool, where he tells me M<sup>r</sup> Burdett

has sold up his goods and is off. M<sup>rs</sup> Burdett and her dear Miss Fredried are gone into lodgings, over head and ears in debt. I stand no chance of being paid at present—well, if ever; would therefore have you write immediately to Lord Ferrers and tell him how things stand between me and Burdett, that he has not paid a farthing of principal or interest of the four score pounds his Lordship was bound for, w<sup>ch</sup> I lent him in the year '60 or '61, that he takes no notice of the letters I have wrote him lately concerning the debt, must therefore look to his Lordship for it. When you write to his Lordship send the amount of principal and interest, and desire him to pay it as soon as he conveniently can. If it is not convenient for him to pay the whole, perhaps it will be prudent to take the interest only, as that will secure y<sup>e</sup> debt, and prolong the limited time for payment. M<sup>r</sup> Fallows will advise you, give my respects to that family. Tell his Lordship I would not apply to him at this time for y<sup>e</sup> money was I not much distressed for it, travelling is very expensive."

On the back of the bond, in Wright's handwriting, is the following:—

"August the 23, 1776.

"Memo. This day the Earl Ferrers accepted a bill drawn by me for Eighty Pounds, which when paid will be in full for the principal of this Bond."

*Jos. Wright*

EXTRACT FROM "WINE AND WALNUTS." BY PINE.

"Wright was celebrated for scenes that represented the effects of fire subjects, which he painted with more truth to nature than even Schalken, so far-famed."

SUPPER AT MORTIMER'S.

"Upon my word, a delicate little hen turkey; what, a Christmas present already! This turkey is from my old fellow-'prentice, Joe Wright," said Mortimer,\* "who never forgets us at Christmas. Poor Joe, the valetudinarian! I'd be sworn he procured one of the least in all Derby out of sheer compassion to our evil habits. He knows we always dress his Christmas turkey for supper, and he has generally a hint by way of postscript to his letters, touching the prevalence of apoplexy. Now Master Joe was one of your water-gruel disciples when we were youngsters together at Hudson's; and I would wager ten pounds to a crown piece, he is just now sitting, Peter Grievous, over that wishy-washy, tasteless, humdrum, drivelling dish, and calling to old Nan Watkins—'Nanny, have you any nice live coals? Do, pray, let me have my bed warmed.' Are you a supper eater, Mister Gibbon?"† "No, Mister Mortimer; I am a single

\* The Painter.

† Gibbon, the Historian of Rome

man, and a bit of a valetudinarian like your friend Mister Wright." "And a water-gruel eater, I presume?" said Mortimer. "Yes, indeed," said Gibbon, smiling; "though in truth, I do not know that I am at all the better for these scrupulosities in diet."

This playfully overdrawn picture of Wright's habits was probably written before Wright went to Italy. Wright was of very temperate and abstemious habits, which, unfortunately, cannot be said of Mortimer.

Dr. Wolcott, as Peter Pindar, in one of his Poems, called Mr. Wright's moons silver sixpences; upon being remonstrated with, he said he had not seen any of his moonlights, but supposed the moon must look like a sixpence. Probably this was the passage that Mr. Holland disliked, when he wrote the following lines, had them printed, and pasted them over the passage in his volume of Peter Pindar's Poems—

"Would'st thou paint *Landscape*, study Derby WRIGHT,  
Where freedom, elegance, and truth unite.  
*Rich sparkling tints*, grand shapes and masses show  
How fine his pencil marks the Sunset's glow;  
Nor does his Master-hand less skillful seem,  
When silver Cynthia quivers in the stream;  
E'en Envy with approving smiles must own  
In all WRIGHT paints, NATURE and WRIGHT are ONE."

Mr. Holland showed the book to a friend, who exclaimed, "Well done, Peter, I did not think he would have done Wright so much justice."

The celebrated Dr. Darwin, who was on friendly terms with Wright, was often consulted by him, respecting his "imaginary complaints," as the Doctor unjustly called them; and on one occasion told him, "he had but one thing more to recommend, and that was what he would not give, but he thought it would be to his advantage to be engaged in a vexatious lawsuit." The Poet Doctor alludes to Wright in his "Botanic Garden," Canto I., line 175, in the following lines—

"So Wright's bold pencil from Vesuvius' height,  
Hurls his red lavas to the troubled night;  
From Calpe starts the intolerable flash,  
Skies burst in flames, and blazing oceans dash—  
On birds in sweet repose his shades recede,  
Winds the still vale, and slopes the velvet mead,  
On the pale stream expiring zephyrs sink,  
And moonlight sleeps upon its hoary brink."

FROM THE "MEMOIRS OF THE LIFE OF DR. DARWIN." BY ANNA SEWARD.

"In the course of the year 1770, Mr. Day stood for a full-length picture\* to Mr. Wright, of Derby. A strong likeness, and a dignified portrait were the result. Drawn as in the open air, the surrounding sky is tempestuous, lurid, and dark. He stands leaning his left arm against a

\* Now in the possession of Lord Belper.



column inscribed to Hampden. Mr. Day looks upward as enthusiastically meditating on the contents of a book, held in his dropped right hand. The open leaf is the oration of that virtuous patriot in the senate, against the grant of ship money demanded by King Charles the First. A flash of lightning plays in Mr. Day's hair, and illuminates the contents of the volume. The poetic fancy and what were *then* the politics of the original, appear in the choice of subject and attitude. Dr. Darwin sat to Mr. Wright about the same period. The result was a simply contemplative portrait\* of the most perfect resemblance."

Miss Meteyard, in her life of Wedgwood, says in Vol. II., page 442 :—"Wedgwood in the previous year (1778) had bespoken a picture of Wright, of Derby, who, neglected by his countrymen 'would,' as Wedgwood said, 'starve as a painter if the Empress of Russia had not some taste and sense to buy these pictures now, which we may wish the next century to purchase again at treble the price she now pays for them.' Soon after this Wright tried enamel painting, and towards the close of 1779 he promised to visit Etruria and 'catch any help from its fires;' but it is not till subsequently that we hear of the fine picture he painted for Wedgwood."

Again, on page 508, Miss Meteyard writes :—"In 1784 Wright, of Derby, painted for Wedgwood his celebrated picture of the Maid of Corinth, as also a portrait which was probably that of the very friend who had as far as possible replaced Bentley in his heart, Erasmus Darwin. After some critical remarks on female drapery, Wedgwood, in writing to the painter, said of the Maid of Corinth :—

"I do not say I am *satisfied* with the lover, but that I think it excellent, I had almost said inimitable, & I should quake for any future touch of your pencil there. It is unfortunate, in my *opinion*, that the maid shows so much of her back; but I give my *opinion* only, with great diffidence and submission to your better judgment. In one word, you have been so happy in your figure of the lover, that almost any other must appear to disadvantage in so near a comparison. Make her to please yourself, and I shall be perfectly satisfied."

"Six years previously Wright had painted for Mr. Wedgwood one of his most celebrated pictures. Writing to Bentley the latter says :—"I am glad to hear that Mr. Wright is in the land of the living. I should like to have a piece of this gentleman's art, but think Debutades' daughter would be a more apropos subject for me than the Alchymist, though my principal reason for having this subject would be a sin against the costume. I mean the introduction of our vases into the piece, for how could such fine things be supposed to exist in the earliest infancy of the potter's art? You know what I want, & when you see Mr. Wright again, I wish you would consult with him upon the subject. Mr. Wright once began a piece in which our vases might be introduced with the greatest propriety. I mean the handwriting upon the Wall in the Palace of Belshazzar."—Wedgwood to Bentley, May 5, 1778."

Upon enquiry as to the present locality of the pictures Wright painted for Wedgwood,

\* Now in the possession of Reginald Darwin, D.D.



we regret to learn that they were all lost to the family early in the present century. It appears that they were sent to some person in London for Exhibition, or for the purpose of being cleaned, and whilst there were distrained for rent. The pictures were dispersed and beyond recall before the Wedgwoods could interfere.

One of these pictures, a "Portrait of Sir Richard Arkwright," was some years afterwards presented to the Manchester Royal Exchange by Edmund Buckley, Esq., where it now hangs.

On page 26, mention has been made of the friendship which existed between Wedgwood and Wright, exemplified by Wright giving a painting "to his friend Jos. Wedgwood, the patron and encourager of living artists." This friendship and generosity Wedgwood emulated upon the occasion of the marriage of Wright's daughter, Anna Romana, to Mr. Cade, by the gift of a dinner service of 150 pieces.

Mr. F. G. Stephens sends me the following interesting copy of an autograph letter:—

"Derby, 12th October, 1788.

"To MISS SEWARD,\* LICHFIELD.

"MADAM,

"I have repeatedly read your charming poem. The subject you hold out for my pencil, as you have treated it, is an excellent one; but how to paint a flaming sword baffles my art. However, as soon as I find myself stout enough, I intend to attack it. I admire the scenery. Would it strengthen or weaken the character to lay it near the sea, upon a rising ground, and through an opening among the trees low in the picture to see the moon just rising above a troubled sea? The point of time is when the sword is rising out of the tomb, what kind of tomb should it be? To make it a regular one would indicate Herver's father had the usual funeral rites performed, which the poem, I think, contradicts. Your reflections upon this point will greatly oblige,

"Madam,

"Your most obedient h<sup>ble</sup> serv<sup>t</sup>,

"JOS<sup>H</sup> WRIGHT.

"P.S.—Dr. Darwin, I hope, explained his mistake in returning the poem before I had done with it."

"May 5th, 1789.

MR. HAYLEY TO MRS. HAYLEY.

"I shall beg you & Mrs. Beridge to call upon friend Wright & tell him, from me, that I & all the lovers of painting with whom I have conversed, since my return to town, consider his pictures this year as the flower of the Royal Exhibition. His 'Dying Soldier' made me literally shed tears, his 'Moon-light' enchanted."

\* Author of "Louisa, a Poetical Novel," 1782, and "Original Sonnets," 1799.

"Towards the end of August, 1776. Hayley and Mrs. Hayley went to Derby for the pleasure of congratulating their friend Dr. Beridge on a most seasonable marriage, that restored him from a state of perilous discomfort to health and happiness. This visit was productive of various delights. Hayley not only sympathised in the happiness of the restored Physician, but in the weeks that he passed under his friend's roof he had the gratification of cultivating an intimacy with Wright, the admirable painter of Derby, who, having injured his health by too assiduous application to his art, had great comfort in the kind attention he received from the friendly physician, & took a pleasure in executing for Hayley two hasty portraits in chiaro-oscuro of Mrs. Beridge & her husband, after painting for the Doctor the Poet of Sussex and his 'Eliza.' " \*

The following is extracted from the "Life of Wm. Hayley, Esq." by John Johnson, LL.D., Rector of Welborne, in Norfolk :—"Hayley went to Cambridge in 1763. Here he formed an intimate friendship with Thornton, Beridge, & Clyfford, whose custom it was to breakfast together in the apartments of each other. Hayley devoted some months of the year 1772 to his highly-valued friend Beridge, who had settled as a physician at Derby. Hayley then copied in water-colours two bold sketches of scenery near Matlock, lent to him by the very amiable artist Wright, of Derby, with whom he began this year an intimacy that lasted to the death of the painter, who frequently in his letters consulted his friend of Sussex on the subjects of his pencil."

The following extract is from the *Quarterly Review*, "Memoirs, &c., of Wm. Hayley"—

"Hayley's son (Thomas Alphonso, the sculptor), was then in his thirteenth year. . . . It had been Hayley's first intention to educate his son for the profession of physic, but many circumstances combined to give him a strong inclination for that of the arts. During a visit to Mrs. Hayley, Wright, of Derby, perceived in him so much aptitude for painting, that he took pains in instructing him; and upon the report of his progress, Flaxman wrote to his father, saying, 'If you have not quite determined to make him a physician, and if you think he has talents for the Fine Arts, show yourself my friend indeed, and accept my offer as frankly as I make it.'"

The offer was accepted, but this promising young artist died, after a long illness, a few years later.

Extract from a letter from T. A. Hayley to his father, the poet :—

"Your letter to Mr. Wright, I delivered to his daughter, who happened to be with us when it arrived, and he has been since so good as to give me a few instructions in drawing."

"A cordial friendship had long existed between Wright, the admirable painter, of Derby, and the father of Alphonso; but the latter, in writing to his friend, had only requested him to gratify the little traveller with the permission of sometimes passing a leisure hour in his

\* These interesting portraits of Mr. and Mrs. Hayley are now in the possession of the Rev. German Buckton

painting-room, and with the indulgence of seeing him exercise his pencil. The amiable artist, with that warm benevolence which formed a striking part of his character, went beyond the request of his old friend, and being more and more pleased with the intelligence, spirit, and docility of his little visitor, spontaneously bestowed on him such repeated instructions, as perfectly awakened in him a passion and a genius for art, which, being afterwards inspirited by the affectionate encouragement of his father, of Romney, and of Flaxman, ultimately changed his very early professional destination from medicine to sculpture."

---

MR. HAYLEY TO MRS. HAYLEY.

"I am infinitely pleased with the first-fruits of the little man's northern pencil, and charmed with the kindness of my friend Wright, in condescending to instruct such an urchin."

---

T. A. HAYLEY TO MR. HAYLEY.

"I continue to draw, and you will be glad to hear with the approbation of my great master. I shall have a great collection of performances to show you when we meet. I hope it will not be long before that happy moment arrives."

---

MR. HAYLEY TO T. A. HAYLEY.

"I did not, I believe, send your medallion of Romney to our amiable friend Wright. I wish you to present him such a becoming mark of your gratitude for the extreme kindness that we have ever received from him. Would to heaven I could send him a good portion of health and spirits to attend your interesting offering to the very amiable invalid. From all of him I collect from Meyer, I fear his pencil has been very inactive for some time. I always grieve when men of talents are condemned by ill-health to involuntary indolence; and I doubly grieve when that misfortune falls upon a friend whose works I have often surveyed with delight."

The following letter relates to the picture of the "Alchymist," now belonging to the Derby Corporation Art Gallery, having been presented to that Town as a memorial to the painter, by a few of his admirers, in 1883:—

"DEAR WRIGHT,

"Dr. Turner will in his letter be more particular than I can possibly be on a subject to which I am a stranger. I have conceived that the chemist should be sitting on

this side the table, & turning his head towards glass upon his assistant exclaiming upon the first appearance of the luminous exhalation from the Retort into receiver of the phenomenon. The lamp is still under the influence of the blast of wind remaining in the bellows below which the chemist has been using in another process. Whether this idea of the flame will in the least answer your purpose you alone can judge; you will wonder when you are told that I am painting History without figure, Landscape without trees, and Shipwreck without water. Mrs. Burdett joins me in love, compliments, and everything else to your Family.

"Yrs sincerely,

"J. P. BURDETT.

"Liverpool, Feby. 4. 1771."

From a letter on page 27, it appears that Wright took this picture with him to Rome in 1774, where it was much admired.



THE LADY.

*Original picture in the possession of Mr. F. C. Ashurst, Willerley, Cheshire, Derbyshire.*

CONVERSATION PIECE.

THREE CHILDREN, RICHARD, ROBERT, AND PETER (SONS OF RICHARD ARKWRIGHT).

*Original picture in possession of Mr. F. C. Arkwright, Wilberley, Cromford, Derbyshire.*















## CHAPTER VIII.

CORRESPONDENCE OF WRIGHT WITH MR. DAULBY AND MR. J. L. PHILIPS.—  
THE SHAKESPEARE GALLERY PICTURES.—DISPUTE ABOUT PRICES.

"Derby, December 31<sup>st</sup> 1779.

"To D. DAULBY.

"The Empress of Russia has taken into Her capital collection my two pictures of 'Vesuvius' & the 'Girandolo,' and given me 500 g<sup>s</sup> for them which is a good reward accompanied with high honour—40 g<sup>s</sup> to a friend is as little as I can take for the picture you saw of the Fireworks, if you mean that, if not it will depend upon ye size & finishing of any other."

"To D. DAULBY.

"4<sup>th</sup> June 1780.

"DEAR SIR,

"If nothing material happens to prevent me, I intend sending by Shawcross on Monday morning, directed for M<sup>r</sup> Tate as you desire, the picture of the 'Girandolo' which I hope will get safe to hand, and meet with your and your friend's approbation. It is one of the highest finished pictures I have painted. Cost me upwards of six weeks study, and was put into ye exhibition at 100<sup>g</sup>. As you are only to send me forty (which I must beg you to keep secret) you must look upon it partly as a compliment on M<sup>r</sup> Tate's account, and in some degree a compliment to yourself as a well-wisher to and encourager of the arts. With respect to the payment, I would wish you to suit your convenience; any time in the course of the next year will be agreeable to me.

"I have made no alteration in the picture, as I could not with advantage, but most sincerely wish there had been such a Rocket as you wish for. To add it now would destroy too much ye unity of the picture."

"To D. DAULBY.

"Derby, Nov 14<sup>th</sup> 1785.

"DEAR SIR,

"The cavern with the figure of 'Julia,' which I exhibited in the spring, is still in my possession. It was esteemed by the artists the most sublime picture I ever painted, & so I think myself. A rising moon always conveys to me great majesty.

"I think myself much honoured by your society. Pray make my best compt<sup>t</sup> to all the members, and believe me your much obliged friend,

"JOS<sup>h</sup>. WRIGHT."

"I am going to have my picture of 'Gibraltar' raffled for by eighty subscribers at five guineas a ticket. The subscription is not yet opened publicly, though I have several names down.

"Danl. Daulby, Jun., Esq.,

"Liverpool."

"MY DEAR SIR,

"Many thanks are due to you for the trouble you have had in negotiating the business between Mr. Hardman and myself, and of which I shall retain a grateful remembrance, as I have had repeated proofs of your attention to my best interest, & even in your last letter have anticipated my wish of making my intention of disposing of the picture of 'Gibraltar' by subscription as much known as possible in the circle of your acquaintance, for it is not lawful without an act of parliament to advertise a Raffle. I must, therefore, be obliged to my friends to declare my intention of having eighty subscribers at five guineas. I hope your friend Mr. Hardman will not mention the price he gives for the pair of caverns, as I have always had fifty guineas a piece for them of that size.

"You say you hope I will excuse the free thoughts you have intrusted me with respecting the large cavern with the figure of 'Julia.' 'Tis the privilege of friends to be open to each other, and if I knew what you really wished I would most certainly accommodate myself to your inclinations. Will you have the picture sent to you? If you approve of it keep it, and pay me for it as shall best suit your conveniency. If you do not like it return it, and we shall both be pleased, for as it was esteemed by the artists the most sublime picture I ever painted, I doubt not but I shall one day or other dispose of it; and believe me, dear sir, with much esteem,

"Yours sincerely,

"JOS<sup>h</sup>. WRIGHT.

"Derby, Jan. 14, 1786.

"Danl. Daulby, Jun., Esq.,

"Liverpool."

"To J. DAULBY, JUN.

"Derby, Feby. 7<sup>th</sup> 1786.

"DEAR SIR,

"By the time this reaches you, I hope 'Julia' will be near her journey's end. I sincerely hope she will arrive in good condition, and that 'Abraham' and 'Isaac' will not be

found to have lain too hard upon her. I did everything in my power to keep her untouched and spotless. I should have sent the picture off sooner, but the week the man who I trust to pack my pictures was out, and the 2<sup>nd</sup> Shawcross, after promising me to take it, neglected it. 'Tis directed to Mr. Tate, and to go by land carrier.

"I am persuaded by my friends to take the fashionable tour of the Lakes next Autumn. I sounded my dear friend Tate upon the scheme, but have not heard from him since. If we go your company will be a happy addition, but I would have the party small, none engaged in it but draftsmen, for reasons too obvious to need mentioning.

"I am,

"Dear Sir, with much esteem,

"Yours very sincerely,

"JOS<sup>th</sup> WRIGHT.

"Dan<sup>l</sup> Daulby, Jun., Esq<sup>r</sup>

"Liverpool."

---

"Derby, March 25<sup>th</sup> 1786.

"DEAR SIR,

"I was sorry to be informed by our friend Tate of your indisposition, and that you are still, by your own accts. a cripple. Dr. Darwin, a very eminent physician of this town, is very much disposed to gout, and he told me while he continued in the use of wine he was affected with it. He left it off, and drank nothing but ale and small beer. Still he had fits of it, but much weakened. He then disused ale, drank nothing but small beer, still he had a little gout about him. He has for some time past drank nothing but water, and now he has no gout at all. If this practice does not coincide with your opinion, I know your good sense will excuse me taking the liberty of mentioning to you, as your well-being is the sole motive.

"To Dan<sup>l</sup> Daulby, Esq<sup>r</sup>

"Liverpool."

---

"Derby, Oct 5<sup>th</sup> 1786.

"DEAR SIR,

"Mr. Smith gives this discription, which I have just received, of the parts of your little picture :—The view is on the shore of Posilipo in particular. The houses nearest in view form part of the village of Mare Chiare, a place much frequented by the lower class of people in Naples to spend the summer evenings. They generally go by water, and are regaled with hard eggs & good Falernian wine (the usual repast brought from the neighbourhood of Pozzouli). The other house or palazzo on the Hill in the distance is called the pallace of 9 windows, but is inhabited only by servants. When you see my good friend Turner make my

best regards to him, and say how much I am obliged to him & his friend M<sup>r</sup> Whiatt for his accurate account of Shakespear's scenes. I am, dear sir, with much regards,

"Yours,

"J. WRIGHT.

"To Danl. Daulby, Esqre."

"Derby, Sep 4<sup>th</sup> 1787.

"DEAR SIR,

"How welcome are the good tidings of returning health to my dear Tate, which you have so kindly communicated to me. May heaven speedily restore him to his former health & vigour. No disease more compleatly debilitates the frame than a nervous or putrid fever; and, if I have observed right, there is none, considering the state the body is reduced to, from which it is sooner reinstated. His premeditated attack upon the cold roast beef was, I think, a very favourable presage of the above observation. I sincerely hope he made an excellent repast, and feels the good effect of it. Make my love to him with every good wish for his felicity, in which this family most cordially joins with me, and hope to have the pleasure of seeing him here when convenient to him. I am going for ten days (if it agrees with me) to Matlock. The Baths served me some time ago, but from a particular circumstance, being obliged to ride four & twenty miles the day I left, which so fatigued me, my complaints returned upon me, nor can I wear them off.

"Tis now almost four months since I touched a pencil. Have no particular complaint but general debility, which has reduced me to so torpid a state I feel no inclination to pursue my art.

"I am, Dear Sir,

"Your most obedient serv<sup>t</sup>

"JOS<sup>H</sup> WRIGHT.

"M<sup>r</sup> Jn<sup>o</sup> Leigh Philips,

"Manchester."

"5 May, 1789.

"MY DEAR SIR,

"I did not intend fixing a price upon my pictures in the Exhibition till I got to Town, but having just received a letter from M<sup>r</sup> Heath to know if the picture of the 'Dead Soldier' was disengaged, and what value I set upon it, it becomes necessary at once to fix the prices of those you enquire after, and to have your answer by return of post, as I must answer M<sup>r</sup> Heath's letter. The picture of the 'Dead Soldier,' framed, 100g<sup>s</sup> 'Boy and Girl with a Bladder,' 50g<sup>s</sup> 'Girl with a Charcoal Stick,' 40g<sup>s</sup>

"I am very happy it was in my power to afford you and your friends rational entertainment while with me. The felicity was mutual, believe me; and that I am very sincerely yours,

"JOS<sup>H</sup> WRIGHT.

"St. Ellens,

"5 May, 1789.

"My best compliments attend the 'Triumvirate,' in which M<sup>rs</sup> Wright begs to join."

"Derby, Dec. 4, 1789.

"MY DEAR SIR,

"Pray how is my friend Tate? He has given of late but a bad account of himself; is obliged to live with great uniform temperance, and deny himself that conviviality he is so well calculated for. I wrote to him some little time ago, part of which letter I make no doubt but you are acquainted with, as it was my wish you should. You see I have enough of the Devil in me to wish to retaliate upon the misguided Alderman (Boydell), who I hear loses ground very fast, and will shortly have none to work for him but his half-starved creatures.

"I am engaged at present and shall be for some time with portraits, so that my historical pictures are, I fear, very distant. However, I do not lose sight of them, and as the hour's exercise I daily take on horse-back seems to contribute much to my health, I hope to be a tiptoe by and by to attack 'em.

"However light my friend Smith made of the gout when you was with him, it has proved a serious affair to him, subjecting him to much pain and a long disuse of his pencil. Pity it is a man's industry should prove an evil to him, and his laudable endeavours to provide for his tender offspring frustrate its own intention. Adieu, my good friend, and believe me yours very sincerely,

"JOS<sup>H</sup> WRIGHT."

---

"St. Ellens, 24 June, 1791.

"MY DEAR SIR,

"Yesterday I received a letter from the Sec<sup>y</sup> of the Spring Gardens Exhibition to know the price I had fixed upon the picture of "Antigonus," a gentleman having applied for it, and desired him to write to me. Mr. Barrow, the Sec<sup>y</sup> told him the conditions which I meant to part with the large pictures, namely, that they should be engraved from, by capital artists (which was not strictly what I meant). To this he had no objection, and assured him if he purchased the picture it should be engraved by M<sup>r</sup> Middiman, or some artist of equal reputation. It should seem from hence the person who is about the picture buys it with an intent to have a plate made from it, which will preclude my having it done by Heath, though from what you said to me last on that head, there are little grounds for hope of that ever taking place. Pray do you know the character of Mr. Middiman as an engraver?

"I should not have troubled my friend with this business (tho' I am at all times and all occasions happy to have his advice) had not my friend Tate, when last here, asked the price of the 'Storm' for your Brother, M<sup>r</sup> H. Philips, at which time I did not give him a decisive answer. Therefore I think it incumbent on me, before I treat with the Gentleman, to inform you the price is 100g<sup>s</sup> and shall be glad of your answer by return of post if convenient.

"The extremely cold weather immediately succeeding very hot, has diseased me very much. I have had for some time past a nervous fever hanging about me, and am now much



disturbed with an inflammation on my liver. Art stands still. Adieu, my good friend, and believe me, with much respect,

"Yours very sincerely,

"JOS<sup>n</sup> WRIGHT."

"Derby, Sep. 24<sup>th</sup> 1792.

"MY DEAR PHILIPS,

"This morning I have sent off by Shawcross a case addressed to you, containing the book of drawings after Mic. Angelo, and a slight sketch of a wild scene which I painted some years ago. I looked it up the other day, and if you think it worth a place in your collection, please accept it with my esteem.

"The picture of the 'Ponte Salerno' is in such a state I shall not be able to finish it at present. I retouched the sky some time ago & some other parts of the picture, & the colours are changed in a most abominable manner. One never can depend upon fresh colours laid on old. I hope the little picture I have sent you will not share the same fate. I have finished the 'Storm' except the figure of Antigonus. Your Brother Frank seemed to like it much; indeed those who have seen it give it the preference to the other. I have brought ye ship nearer, which heightens the distress of the scene; and being much larger, the masts go above the horizon, and make a ballance to the other side of the picture.

"I am going to begin a cottage on fire for a Gentleman at Bristol. He has offered me 50g<sup>s</sup> to finish it highly. I have also finished Tate's 'Moon-light,' which is much admired. I think I shall send it with the 'Storm,' not by way of receiving the cash—for that I forbid—but to give you taste and pleasure, for I flatter myself it will. Perhaps if he has no place to hang it, you would give it house room till wanted.

"When I have thought a little more about manufacturing pictures, and have digested a plan for such business, I shall like it much, if I can get a sale for them. I have got two or three on the stocks. The one is finished, the other far advanced. The finished one is on a pannel, which I had by me, but the smooth surface is not calculated for expedition. The subject is 'The Lake of Albano,' sun-set. Being done from one pallet, there is great unity and harmony in the colouring. When you have received the case, pray give me a line, for I shall wish to know Mic. Angelo is safe in your possession. Adieu, my good friend. Give my respects to M<sup>rs</sup>. Philips and all my friends, in which comp<sup>t</sup> Romana wishes to unite.

"I am, very sincerely yours,

"J. W.

"To J. L. Philips."

"Nov. 29<sup>th</sup> 1792.

"MY DEAR SIR,

"To have read such flattering accounts of my picture from all hands is highly satisfactory to me, and none more so than the last. With respect to the payment, as you are so kind to take my cash into your hands, I wish you would place it with the rest, and in a few posts I will remit between 5 & £600 to be added to the other sums. I thank you for your friendly advice about the 'Indian Widow,' and tell our friend Tate, who I suppose will communicate it to M<sup>r</sup> McNiven, that in consideration of a little of his assistance to lay out my property to advantage, I will deduct 10g<sup>s</sup>. I sent it off by Shawcross last Monday, and hope it will be safe in Manchester ere this gets to hand. I have remembered the outline of 'Vesuvius' for friend Tate, which I should think may be enveloped in smoke, but no fire should appear, indeed the hot Lava does not show itself by day-light.

"I am glad to hear plates are in readiness for Mic. Angelo. I fear I shall never do my part; my hand is too unsteady now for lines. Adieu, my good friend. Romana wishes to join in best remembrances to you & M<sup>rs</sup> Philips & your family, to our dear friend Tate, Mr. Moreland, &c.

"Dear Sir,

"Your much obliged friend,

"JOS<sup>h</sup> WRIGHT.

"Derby, Nov. 29<sup>th</sup> 1792."

"Pray what is your opinion of the Stocks at this time? I have a little property in, and have some thoughts of selling out. I bought in about 76. The little picture on pannel is too square; the right measure of ye frame at the end should cover 1/8<sup>th</sup> in., and ye top and bottom 1/2", which will bring the picture into better proportion."

The Plates for Mic. Angelo here alluded to evidently refer to the reproduction on copper of some of Wright's sketches from the "Sistine Chapel," for we find Wright sending the sketches to Philips on Sep. 24<sup>th</sup>, 1792. There is in existence an impression from copper of one of them, partly in aquatint, but whether from the hand of Wright or Philips it is now impossible to say.

"Derby, 31<sup>st</sup> Dec., /92.

"MY DEAR SIR,

"Enclosed I send you Mess<sup>rs</sup> Crompton's Draught on Mess<sup>rs</sup> Ayton, Brassey, Lees, & Co., their Bankers, Lombard Street, for £460, payable in fourteen days, which you will be kind enough to acknowledge the receipt of as soon as you can make it convenient. What you said in your last respecting money matters makes an apology on this account unnecessary. Nevertheless, I must say I feel the obligation very sensibly; and now let me thank you for a Barrel of excellent oysters. Your Brother H. spent part of a day with us.

I was in a working humour, so I did not let his visit stop the progress of my pencil. He sat by me, and seemed pleased with the rapid advance of my picture, for it was one of my play-things, or sketches that I was engaged with, which, with six others, I intend to send you next week for yours and my friends' inspection. 'A Morning Effect of the Lake of Albano' is a companion to Wilson's 'Evening Effect,' for my dear friend Tate. I wish it may be found a meet one. I have just prepared a canvas the size of Tate's 'Moonlight,' for an evening effect on another view on the River Tay at Dunkeld, which, if care and study will accomplish it, I intend it to be the best picture I ever painted. I know not how it is, tho' I am engaged in portraits and made a complete dead colour of a half length yesterday, I find myself continually stealing off and getting to Landscapes.

"JOS<sup>H</sup> WRIGHT."

Derby, 17<sup>th</sup> January, 1793.

"MY DEAR FRIEND,

"I am glad to find, by my friend Tate, the box of Sketches are got safe to hand, and that you approve of them. They ought, as my friend may see by the direction, to have been delivered almost a week ago. I can't help doing too much to them as sketches, and if any other person than yourself was to have the culling of them, I should certainly charge something more for those that were selected. You are then indebted to me for three 30g<sup>s</sup>, and if Tate cannot get more for the remaining four, they must go at that price. I am sorry your Brother Hy. did not fix the price for 'Antigonus,' as he knew all the circumstances. He was certainly the proper person to have done it, but since it is left to me, I must observe, I have no claim upon him for more than 100g<sup>s</sup>, as I offered him the other picture for that sum; but in justice to myself I must say it deserves more, considering the pains I took with it, and the charges of the frame, &c., amounting to near £13; but whether he chooses to give me the advanced price, £120g<sup>s</sup>, must be at his option.

"Very Sincerely,

"JOS<sup>H</sup> WRIGHT.

"I am sorry I cannot fulfil my engagement with M<sup>r</sup>. Moreland. M<sup>r</sup>. Gisborne does not think himself at liberty to divulge Smith's mode of washing with water colours.

"To M<sup>r</sup>. J. L. Philips."

Feby. 26, 1793.

"MY DEAR SIR,

"M<sup>r</sup>. W<sup>m</sup>. Hardman called last night. I showed him the pictures by candle-light, but I don't think he could see them well. They did not seem to reach his feelings, except a small one of an effect of fire, seen through a dark group of trees, with a large piece of water reflecting the objects about it. Had he not in his possession the cottage, I believe he would have purchased it. 'Tis a new subject, and rather a favourite with me. If there should be

an exhibition this year, independent of ye Royal Academy, I perhaps may show it to the public, as also the companion to the 'Moonlight,' in my friend Tate's hands, which, now being near finished, and if I flatter not myself, will be a tolerable picture. 'Tis full of air, and has depth, two necessary requisites for a Landscape.

"I have a great inclination to send you this fire piece to look at. I think it would give you pleasure. If Manchester was nearer I certainly would.

"How goes Mic. Angelo on? Can you give me *proof* of your abilities yet?

"I often wish I lived with you, that my productions might receive the benefit of your strictures ere they go out into the world, & myself enjoy your friendly conversation; but my lot is cast otherwise. Adieu, my dear friend, and whether near or distant, believe me ever yours,

"JOS<sup>H</sup> WRIGHT.

"J. L. Phillips."

"King Street, Feby. 19, 1794.

"MY DEAR SIR,

"The day after you left us I set to work upon the picture of 'Vesuvius,' to remove the stiffness of the line of Lava made across it (and which always dissatisfied me), by bringing the trees more over it; but it would not do, for what proved beneficial to the one was injurious to the other, by bringing the groupe of trees & rock much in a line. I have therefore illuminated the ground, over which the Lava is about to pass, very strongly, set fire to the plants & raised a fresh smoke, which here & there passes across the lava, & effectually does the business. I have also increased the quantity & brilliancy of the smoke which arises from the upper surface of the lava, so that the centre of the picture is more lighted up, & the general effect much improved. I have added the forked lightning, which ever attends the dark smoke, & which increases the horror of the subject without disturbing the effect; and on Tuesday I intended putting in ye figures & the finishing touches to your picture, when, alas! I was suddenly seized with the sore throat & fever, a common complaint here. My lungs (a weak part) have suffered much. I have a very bad cough; my frame is much debilitated; the fever is abated. Thank you for your attention (which is ever awake to serve your friends) to ye exhibition business. As they have *long ago thrown me on their shelf*, I do not feel inclined to sue for protection, but perhaps when my nerves are more settled I may see it in another light.

"Yours most sincerely,

"J. W."

"Your picture of 'Vesuvius,' and one at Dunkeld, would have been at Manchester before now, had not the frames of the pictures which I exhibited been materially damaged at the Academy. M<sup>r</sup> Milbourne has orders to put them into good condition, & send them to you when done.

"Derby, June 29, 1794."

"Derby, Dec. 27, 1794.

"MY DEAR SIR,

"Your relation (Mr. N. Philips), to whom I some time ago sold the picture of the 'City of Florence,' called upon me last week, & engaged the picture with the 'Rainbow,' the 'Cottage on Fire,' & the small 'Sea Storm,' which I find he intends sending to America. I am sorry the two first leave the Kingdom.

"He seems anxious that I should paint him the 'Siege of Toulon,' for which he will not exceed 100<sup>rs</sup>. The scenery must be very complicated, & so many objects & incidents cannot be painted for that sum. I sometime ago refused a like sum for any sized picture I would paint of the 'Siege of Gibraltar.'

"Did you not give me some hopes of seeing drawings by an officer of the engagement at Toulon, or have I dreamt it? Pray inform me soon, as I must satisfy Mr. Philips.

"JO<sup>S</sup> WRIGHT."

"Your letter has poured balsam into my wound. I have heard nothing but humiliating observations on my pictures, which have tended much to the inactivity of my pencil for some time past. What a mere machine am I become, depressed and rendered useless by a little censure, & put into motion again by a little flattery. I really believe my enemies might easily persuade me I have no pretensions to paint. What a thing have these weak nerves made of me."

"Feby., 1795.

"TO J. L. PHILIPS,

"I am sorry to learn from my friend Tate that he does not acquit himself in the pictures of the Lakes to his expectation. He is acquainted with my principles, such as they are. I wonder he does not with more certainty avail himself of them; but they are different subjects, and I have sometime seen effects in ye country repugnant to common-sense principles, and which I could by no means account for. I have a picture in hand of the sort of Keswick Lake.

"Did you pick up much painting knowledge in your late visit to the Captain's, or only the quackery of the art? Would I had as much strength as the Captain, I flatter myself I would carry the art a great way."

"30 March, 1795.

"MY DEAR SIR,

"I am sorry to find Heath still procrastinates. He was to have begun on the 'Dead Soldier' in good earnest last Midsummer. Another is approaching fast, & nothing more done to it. I despair seeing it finished, & many of the subscribers to my portion of the prints are dead. Well, patience, as the Italians say, & you have as much need of it as I.



"The very severe winter we have had has almost demolished me. Just after Xmas I paid a visit to my friend Gisborne. It was a young trick of me to sally forth at that time of the year, but he tempted me with sending his carriage; and wrapping myself up in Flannels, I thought myself invulnerable. Unfortunately for me it proved otherwise. I have been dreadfully ill ever since. I am now wounded at so many points. I despair of ever being well again. I have had Darwin's advice, and about a fortnight ago he ordered me to have a hot bath every night, from 94 to 96 degrees of heat, in which I stay half-an-hour. It has certainly braced me, & removed some disagreeable sensations, but I am still too much oppressed to think of handling the pencil, & what is worse I feel not ye least inclination to paint. I am glad to hear my friend Tate succeeds so well in water colors. I dare say when the application of them is well understood, it is pleasant work. Make my best regards to him, to Mr. Philips, and to all my friends, and believe me with much esteem yours most truly,

"JOS<sup>H</sup> WRIGHT."

"May 29 /95.

"I wish for my own sake—as well as for your feelings—for I know you participate in the good or ill which attends your friends that I could give a better account of myself. I have now been five months without exercising my pencil, and without a hope that I shall again resume it. I seem to have outlived my art, a reflection, tho' in no way favourable to the restoration of my health, will continually obtrude itself upon me.

"I am glad to hear my good friend has laid hold of his brushes again. Paper and camel hair pencils are better adapted to the amusement of ladies than the pursuit of an artist. Give my love to him, & tell him he should not avail himself of my long silence, the effect only of ill-health. I wish to hear from him.

"I understand by your relation y<sup>t</sup> you have built a steam house, which is productive beyond credit, & that you are over-run with cucumbers. If this is really the case, pray let 2 or 3 run over to Derby. Am not I very impudent?"

"Derby Oct 2<sup>nd</sup> 1795.

"MY DEAR SIR,

"I take up my pen with much pleasure to communicate to my dear friends at Manchester, 'who participate in my welfare,' that a few days ago, after a truce to my pencil for ten *dreadful months*, I felt the dawn of inclination to resume it, and on Friday last made, with trembling hands, some feeble efforts. Disuse and the loss of much strength has made the employment rather vexatious, but facility will come in proportion to my practice.

"I thought I should never have had it in my power to finish the pictures your relative engaged, but they are now within a few hours of being compleated.

"The picture of the little elegant bit of scenery at Rydall, which my friend Holland mentioned to you, is not near being finished. The water indeed is further advanced than ye rest of ye picture, for I was keen to produce an effect which I had never seen in painting of shewing the pebbles at the bottom of the water with the broken reflections on its surface. But I have not succeeded to my wish, & Holland, who sees all my works thro' the most partial medium, has colored his description too highly. So highly finished is that little bit of nature that to do it justice it should be painted upon ye spot.

"Your account of the Isle of Man makes me wish to see it. We often see fine shaped rocks than fine coloured ones; the patches of different colours are not large and distinct enough to have effect at a distance. The different hues are produced by small mosses rather than by original colours in the stones.

"JOS<sup>H</sup> WRIGHT."

---

"Derby, Dec 18<sup>th</sup> 1795.

"MY DEAR SIR,

"I am at all times very happy to hear from you, and if at any time there is the appearance of omission, the multiplicity of your avocations make your apology.

"I have had too many substantial proofs of your attention to my interest to doubt ye sincerity of your friendship to me. I should be highly to blame, without cause, to deprive myself of so inestimable a blessing.

"I have put the last touches to your little finished bit of scenery of 'Rydal Waterfall,' which you have commissioned me to send you, which I will do as soon as it is dry enough to pack safely; but, that you may not take it upon the character of my friends, who, as I said before are partial and sanguine, you shall, if it meets not with your entire approbation, have the power of returning it. Your feelings upon the occasion may be different to theirs, and I would not have you buy a pig in a poke. It is a very intricate subject, and I never wished myself out of a wood so much in my life.

"I shall continue to work a little almost every day, & if the spasms upon my lungs keep off I hope to gain strength. I cannot describe the pleasure I feel upon resuming the pencil when I am tolerably well.

"JOS<sup>H</sup> WRIGHT."

"I have sent off to Nottingham your kinsman's pictures, where they are to remain sometime 'ere they are to be sent to America."

---

"Derby, 11 Apl., 1796.

"Ill-luck ever attends my pursuits. A few days after you left me, I was again visited with an asthmatic fit, which was in a day or two succeeded by a second, whereby I was so debilitated I could not employ my pencil at all for many days, & have not since

found my exertions equal to the great picture: have therefore given up all thoughts of exhibiting it this year at least, whatever I may be induced another, but, from abuses I have received from the Academy, I never feel very anxious to get among them. They are in general an illiberal set of men, & the less one has to do with 'em the better.

"JO<sup>S</sup> WRIGHT."

Wright painted two pictures for Alderman Boydell's Shakspeare Gallery, viz:—"Prospero in his cell, showing a visionary spectacle to Ferdinand & Miranda," for which he received 300 guineas; and "The Storm in the 'Winter's Tale,'" for which 140 guineas was paid.

Wright addressed the following letter to the Alderman respecting the former picture:—

"Derby, 12<sup>th</sup> March, 1789.

"SIR,

"I should have sent you the dimensions of the picture by return of post, but it was till to-day so folded up it could not be measured with any accuracy. The exact size is 12ft. 0 $\frac{1}{4}$ in. by 8ft. 6in., to hang horizontally. It will be necessary to have a good straining frame, with the inner edge well rounded off, for if left square it always makes a mark in the picture. The reason I mention a fresh straining or wedging frame is, the one the picture is on has been cut in so many places to accommodate it to my painting room; it is too weak to use again but for the purpose of painting on, if I should again have occasion for so large a one.

"The picture is now finished, unless a fresh eye discover anything in a few days to be corrected. I most heartily unite with you in wishing I may make a conspicuous figure in your exhibition.

"The picture by the time you will want it, will, I hope, be dry enough to roll upon a cylinder without damage, which I think the safest way of sending it, for it is much too large to go flat.

"I am, Sir,

"Your very humble Serv<sup>t</sup>

"JOSEPH WRIGHT.

"Mr. Alderman Boydell,

"Cheapside,

"London."

Before Wright painted the Bear in the "Storm," he wrote to Gilpin for his opinion, who sent him some sketches of Bears (one of which was introduced in the picture), with the following letter:—\*

\* Now in possession of the writer.

"Knightsbridge, Wednesday.

"DEAR SIR,

"I send you the enclosed sketch as soon as possible, that I may have time to make a more finished one if it does not answer your purpose. If it does not, please let me know by return of post, and I will go a Bear hunting to the Tower, or somewhere or other, and sketch one from nature, if possible. . . . I think with you, that the pursuit is better than the horrid act of tearing.

"Your sincere Friend and Servant,

"S. GILPIN."

Hayley, in his life of Romney, thus alludes to Wright and his engagement to paint for Boydell's Shakspeare Gallery :—"Nov. 4<sup>th</sup> 1786. Mr. Josiah Boydell entertained the little party of friends to the projected Gallery whom he has named in his preface to Shakspeare. I wrote nothing in its favour except a brief sketch, and a letter to engage my friend Wright, of Derby, to paint for the Gallery. My application to Wright was made at the earnest desire of the Alderman."

It appears that when the time for payment came, Wright was dissatisfied with what Boydell offered to him for his picture of "Ferdinand and Miranda." Whether Hayley, the poet, who appears to have been the go-between for the painter & Boydell, placed the matter before Wright in such a light that Boydell did not afterwards approve of, it is now impossible to say. Wright, however, wrote the following letter, which drew forth a characteristic reply from Boydell, who adopts the usual plan of "abusing the plaintiff."

"Derby, July 26<sup>th</sup> 1789.

"TO ALDERMAN BOYDELL.

"SIR,

"I understood by my friend M<sup>r</sup> Hayley, that, forming a Gallery of pictures from the works of Shakspeare was first agitated in a private party, of which he was one; that the artists were to be classed, ye first class to consist of Sir Joshua, M<sup>r</sup> West, M<sup>r</sup> Romney, &c., and your humble servant; that those in that class were to have 300g<sup>s</sup> a picture, more or less, according to the size & work they might have in them; and that he was extremely happy to find the artists had entered upon this most laudable work with a spirit & liberality that reflected the highest honour upon them, resolving to sacrifice interest to fame. On these grounds I began and finished my picture upon the largest size then proposed. In the course of executing my picture, which, through ill-health, was much protracted, I learnt from good authority that ye original plan was quite deserted, that you bought pictures of any size (and which were not designed for the Gallery), and that the artists painted their subjects on such sized canvasses as they thought proper, and made the best terms they could with you. This, I have reason to believe, is the case, from what I saw and heard when in Town last. Upon your asking me when in the Gallery (together) what I expected for my picture, I told you

that, being very remote from the scene of business, I was unacquainted with the prices you had given; that I should leave myself to you, not doubting but you would pay me as you had ye rest, upon which, pointing to one of M<sup>r</sup>. Northcote's pictures, you answered, We give him 250g<sup>s</sup>. And, pray, said I, what do you give to M<sup>r</sup>. West for his? Oh, replied you, was I to pay all ye artists as I have done M<sup>r</sup>. West, I might soon shut up the Gallery. I felt much mortified at this unworthy treatment, for such I cannot but think it, and left you.

"Now, Sir, I knew at the time, and have been confirmed in it since, that you gave Sir Joshua 500g<sup>s</sup> for his small picture, and a very considerable fee besides; also, that you gave M<sup>r</sup>. West 500g<sup>s</sup> for his picture, and yet you were paving the way to offer me a much less sum. Is not my picture as large as M<sup>r</sup>. West's? Has it not equal, nay, more, work in it? Is it not as highly finished? And has not the public spoken as well of it? Then why should you attempt to make a difference in our price? Till you can give me a satisfactory reason why I should take less, I shall certainly expect the same. Had the work been carried on by the artists, with that generous and laudable spirit which my friend Hayley held out to me, I would have scorned to have been behind the most liberal of them; but for me alone to adhere to the first plan would be the highest folly, as I should thereby not only lose the pecuniary advantage, but endanger my reputation, a point which I consider as of far greater moment.

"I mentioned the circumstances to some of my friends in Town, & to others since my return into the country, and they all agree that I have strong reasons to complain of your treatment.

"I am, Sir,

"Your Obedient

"JOS<sup>H</sup> WRIGHT.

"P.S.—I heard also when in Town from very respectable Artists that you had agreed to give M<sup>r</sup>. Copley 1000g<sup>s</sup> for his picture. If so, your conduct in this business is most strange."

---

"Cheapside, Aug. 3, 89.

"Sir,

"I sit down to answer the most extraordinary Letter I ever yet received, wherein you inform me of a great many circumstances that I never heard of concerning the conduct of a work that I thought I was somewhat acquainted with.

"You begin your letter by telling me that you understood that I had classed the Painters according to their rank, and you gave me a list of the first class, in which you place your own name. Now, Sir, I never presumed to class the Painters. I leave that to the public, to whose opinion and judgment I bow with great reverence & respect.

"At the same time I am free to confess that had I ever presumed to have classed the



historical painters of this country, perhaps Mr Wright's name would not have stood exactly where he has been pleased to place it himself.

"In the line of landscape, I confess it would have been a different consideration.

"I find it would be too tedious to go through all the ridiculous assertions that your very extraordinary Letter contains. I shall therefore leave you to enjoy your notions, however unfounded, and proceed immediately to business. I never offered you any specific price for your picture. You asked me what I had given for pictures of that size. I told you the prices. You knew that 300 guineas was the utmost stipulated sum, and, in one word, Sir, I will not give you any more.

"And this I offer, not so much for the merits of the picture, as that you nor no man may have reason to complain of my want of liberality. You are, indeed, the first that ever has complained on this subject, with what justice I leave the world to judge. When I look at the merits of the picture, it deserves no such sum; for however excellent the landscape part of it may be, the figures are very faulty, and so much out of drawing, that it will give no little trouble to correct it for the engravers.

"As to whatever prices I have given, or may hereafter give to any artist, in this or any other undertaking, I shall certainly not consult Mr Wright, and his attempting to dictate to me on this subject is perfectly ridiculous.

"I am, Sir,

"Your humble Servant,

"JOHN BOYDELL.

"Copy, J. R. Harrison."

Notwithstanding the Alderman's disparaging remarks, Wright painted two other Shaksperian subjects, viz.: "The Tomb Scene in Romeo & Juliet," and another of the "Storm," with Antigonus pursued by a bear. The former he never sold; the latter was purchased by Mr. Henry Phillips.

Reference to these two pictures will be found in the following correspondence:—

"Derby, June 17<sup>th</sup> 1790.

"MY DEAR FRIEND,

"I cannot stomach the application you wish me to make to him, to come forward in my defence. Nor if I could, do I think it would be of any use. Long, who, our friend Tate knows, is his most intimate friend, & whose judgment he holds in the first rank, is intimately connected with the proprietors of the work. Therefore, there is but little room to hope he would do anything to serve me, that would in any wise injure a work they themselves were the first planners of.

"I am extremely obliged to you for the very flattering account you have sent me. Things seem to work to our wishes, & the Alderman's conduct will, I hope, soon be completely dissected. I much wonder that Vasari has not appeared again ere now. Perhaps he is intimidated. There appeared an odd paragraph in one of ye papers a few posts ago: 'The Prince of Pick-pockets has given instructions to his attorney to prosecute a printer for a libel on his character.' As yet nothing has appeared that will come under that denomination, *I hope.*

"I would most willingly write to M<sup>r</sup> Heath respecting plates being made from the two pictures, but I hardly know what to propose to him; & if, on account of the Picture of 'Romeo & Juliet,' which has been so much decry'd, he should have objections, it might embarrass him to decline it to me. You have had so much trouble on my account, I really am sorry to ask you to write a short letter to sound him in the business; but he would be more explicit to you than me.

"J. WRIGHT."

"MY DEAR FRIEND,

"The two pictures I exhibited last year in the R. Academy of 'Romeo & Juliet' and Antigonus in the 'Storm,' were certainly painted too dark, sad emblems of my then gloomy mind. I have simplified the back ground of the former, enlarged the parts, and thrown more light into the Tomb, so that Julia is bright without being a spot; & the picture of the 'Storm,' I have near gone over the whole; rendering the parts clear & distinct, without weakening the character of Gloominess, and, if a man may be allowed to judge & speak of his own works, they are much improved indeed. I wish Heath was to see 'em now. I think he would like them, & perhaps indulge us with plates from them. I have a strange wish to see them well engraved as they are, though unworthy of adding to Boydell's collection. I intended to have exhibited them at the Lyceum, but they\* have quarrelled amongst themselves and don't make one. Do you think Macklin would hang them in his room a month or two, for I wish to have them better seen by the publick than they have been. I communicate this to you to judge of, because I well know you regard both my interests & honour. I have heard nothing from Macklin respecting my painting for him. Tom Tate some time ago told me that Rogers, of Liverpool, who is concerned in the work, asked him if he thought, upon proper application being made, I would undertake any subjects, for it was much their wishes that I should be concerned. Macklin used me querely in his first scheme, & his application, if he does not wish to engage me, will now come with an ill grace.

"St. Ellens,

"14<sup>th</sup> Feby., /91."

"JO<sup>s</sup> WRIGHT.

## CHAPTER IX.

DEATH OF MRS. WRIGHT.—REMOVES TO QUEEN STREET, DERBY.—WRIGHT'S  
LAST ILLNESS AND DEATH.—MR. J. LEIGH PHILIPS ON THE CHARACTER OF WRIGHT.  
—SALE OF WRIGHT'S PICTURES IN LONDON AND DERBY.—LETTERS FROM J.  
HOLLAND AND REV. THOS. GIBBORNE.



ON August 19<sup>th</sup> 1790, Mrs. Wright died of consumption, aged 41. This loss inflicted a crushing domestic blow to her husband, whose health now began seriously to fail, and from his MS. Book we are enabled by the following receipt to fix the time when Wright left St. Helen's house (which was soon after pulled down), and by the name of the owner of the property, Mr. Bainbrigge, we are enabled to identify the house in which Wright resided down to the time of his death. The receipt is as follows:—

" May 1, 1793. Settled with M<sup>r</sup> Wright for half a year's rent (Twenty pounds) due Lady Day last.

" THOMAS BAINBRIGGE, Jun."

The house is No. 26, in Queen Street, and is the first house in the Parish of St. Alkmund—St. Michael's being the adjoining parish. The Family Vault was in St. Michael's Church, but we find the Painter's family are interred in the church of the parish in which they lived. His niece, Miss Wright, says:—"He removed to a house in Queen Street, near to St. Alkmund's Ch.; there the windows all looked into the street, or upon buildings at the back part. The gardens being beyond them, it was a dull prospect for him." The house was roomy and substantial, with a large garden, which in Wright's time would be open to the Cherry Orchard, now Orchard Street. The premises now open into Chapel Street. This house afterwards became the post office, until the year 1840, and is now in the occupation of Mr. Allen.

The buildings appear to be in much the same state now as they were at that time. Some outbuildings obstruct the view of the garden, an archway giving the only glimpse of what was then open country, and this peep was obtained by looking through a very pretty wrought iron gate, no doubt from the hammer and anvil of Bakewell, who has left many examples of his art and skill in the town and neighbourhood. A drawing of the gate is here given, as it is worthy of preservation.

During the latter part of 1795 he became too ill to use his pencil, and when his first grandchild was born in 1796, he talked of introducing her in an unfinished portrait of her mother, in the place of a music book, but the picture was left unaltered, as were the portraits of his brother and his wife. He was so pleased with his brother's portrait at the first sitting, that he said "he should be afraid of touching it again, lest the likeness should not be so good," and so it remained.



GARDEN ENTRANCE TO HOUSE IN QUEEN STREET, DERBY.

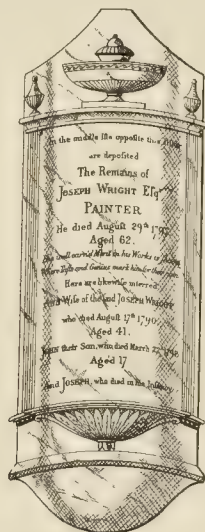
In the month of May, 1797, he took to his bed; about this time his nose bled to such a degree as to prevent his lying down, and from the feeble state he was in, he had not strength to hold up his head for long together. A broad ribbon was therefore tied to each side of the head of the bed, upon which he rested his chin, and this simple contrivance afforded him great relief. His sufferings, from a complication of diseases, were very great, and he gradually became weaker. His daughter Harriet attended him night and day during this his last illness, and on the afternoon of the 29th of August, 1797, he expressed his pleasure at having those around him he had always loved. About two hours before he died, his friend, Mr. Tate, of Liverpool, having come to Derby, was anxious to see him, and was admitted. Wright seemed pleased to see his old friend, though he could scarcely articulate, but

he drew with his fingers upon the sheet, as if expressive of the pleasure they formerly enjoyed together in following that pursuit. He was buried on September 1st, 1797, in St. Alkmund's Church, and the following inscription was placed on a tablet\* erected to his memory:—

IN THE MIDDLE ISLE, OPPOSITE TO THIS PILLAR, ARE DEPOSITED THE  
REMAINS OF JOSEPH WRIGHT, ESQ.,  
PAINTER.

HE DIED AUGUST 29TH, 1797, IN THE 63RD YEAR OF HIS AGE.

His well earn'd Merit in his Works is shown,  
Where Taste and Genius mark him for their own.



MONUMENT IN ST. ALKMOND'S CHURCH, DERBY.

On an old paper, on which was written the above couplet, there was also the following lines:—

His age & Death alone are here expressed,  
All friends to Taste and Genius know the rest.

Mr. Jno. Leigh Phillips, who wrote an account† of Wright shortly after his death, thus writes of him:—

"In his person he was rather above the middle size, and when young was esteemed a very handsome man; his company was then much courted on account of his pleasing vivacity and convivial habits; his eyes were prominent and very expressive; in his manners he was mild, unassuming, modest to an extreme, generous and full of sensibility, with the perfect carriage of a gentleman; honourable and punctual in all his transactions, he entertained the

\* When St. Alkmund's Church was re-built, the tablet was removed from the pillar and affixed to the wall of the South Porch.

† "Monthly Magazine," October 17th, 1797.



most utter contempt for everything like meanness or illiberality ; and his good heart felt but too poignantly for the misconduct of others.

"I may truly observe of him that he stedfastly acted on the principle of always continuing to learn ; from conversation, from examining pictures, and, above all, from the study of nature, he was constantly endeavouring to advance in the knowledge of his art ; and to this habit, as wise as it was modest, of considering himself through life as a learner, no small share of his excellence may be ascribed. This disposition was naturally attended with a candid readiness to adopt, from the practice of other artists, new modes of proceeding, when they appeared to him rational, and to make trial in studies on a small scale of such as seemed in a tolerable degree promising.

"We shall conclude our account of Mr. Wright, in his private capacity as a man, with observing that he repeatedly evinced much liberality, by giving valuable pictures to individuals among his private friends, or to persons to whom he thought himself obliged. In various instances these gifts were *manifestly* disinterested ; and they were always conferred in a very pleasing manner, which declined rather than sought the expression of gratitude.

"In addition to the character which he merits for the executive part of his art, it is pleasing to record, that in his works the attention is ever directed to the cause of virtue : that his early historical pictures consist of subjects either of rational or moral improvement, and he has succeeded admirably in arresting the gentler feelings of humanity, for what eye or heart ever remained unmoved at the sight of 'Maria,' Sterne's 'Captive,' or the 'Dead Soldier.' In his works 'not one immoral, one corrupted thought' occurs to wound the eye of delicacy, or induce a wish that so exquisite a pencil had not found employment on more worthy subjects. His pictures may be considered as the reflexion of his own delicate mind, and will be ranked by posterity as treasures worthy the imitation of succeeding generations."

The following letter from Mr. Philips to Dr. Wright is of interest :—

"Manchester, Nov. 18, 1797.

"DEAR SIR,

"You will receive herewith a dozen copies of my account of your late worthy Brother, which I have got printed more carefully than was the case in the magazine, in which several errors had escaped correction. Some few still remain as they were printed in London, & I had no proof-sheet sent down. I will thank you to present a copy to Mr. Holland when you have an opportunity, with my respectful compliments. I have only to lament my inability to do justice to the character of my much-valued friend, as it requires abilities much beyond my scope to point out the beauties of his works, which go far beyond every modern effort of art, & I do not expect to live to see them equalled.

"Believe me, with great truth,

"Dear Sir,

"Your faithful, hble. servt,

"J. LEIGH PHILIPS.

"P.S.—My friend Tate brought me a mourning ring, for which accept my grateful thanks."

"Derby, Irongate, 27 Nov., 1797.

"TO MR. PHILIPS.

"DEAR SIR,

"I was honored with the parcel last Monday containing the copies of Memoirs of my late Bro<sup>s</sup> Life. I return you my most grateful thanks for them, and think myself much obliged for the very great attention you have shewn in publishing the History of my Brother's Life, wherein you have exhibited with great judgment and accuracy everything needful to adorn his character and abilities. The errors you have corrected in the Magazine are considerable, and make the production more valuable.

"RICH<sup>D</sup> WRIGHT."

Prefixed to this notice of Wright, by Mr. Philips, was an engraved portrait of the artist by Blake.



J. WRIGHT. Etched by himself.

Amongst the effects of the late Mr. Geo. Cumberland, who was an intimate friend of Blake's, was found an etching, evidently the one that served Blake as his copy, on which is written, "Wright, of Derby; etched by himself." This is the only instance known of Wright having used the etching point.

I am indebted to Mr. Wm. Edkins, not only for this information, but for the unique etching itself, which is here reproduced.

The following is a copy of the catalogue of the drawings and paintings finished and unfinished that were sold by Christie, on May 6th, 1801, with the prices realized and the names of the purchasers. This, with the copy of Wright's MS. book, to be found in the appendix, will form a very complete list of his principal works:—

A  
**Catalogue**  
OF  
THE GENUINE COLLECTION  
OF  
**PICTURES,**

BEING

A Selection of the most Capital Performances of that esteemed Artist,

*Mr. Joseph Wright, of Derby,*

DECEASED:

COMPRISING

A VIEW of ULLSWATER, several others in and near Rome, Naples, &c.

*The Old Man and Death; the Widow of an Indian Chief;*

AND

A CAPITAL VIEW OF AN ERUPTION OF VESUVIUS.

Besides many other interesting Subjects.

Which will be Sold by Auction,  
**BY MR. CHRISTIE,**

AT HIS ROOM,

(N<sup>o</sup>. 118, late the Royal Academy) in Pall Mall,

On WEDNESDAY, MAY the 6th, 1801,

AT TWELVE o'CLOCK.

---

May be Viewed Two Days preceding the Sale, when Catalogues may be had in  
Pall Mall.

# A Catalogue, &c.

WEDNESDAY, MAY the 6th, 1801.

## PICTURES.

|                      |    |   | £   | s. | d. |
|----------------------|----|---|-----|----|----|
| <i>Col. Denby.</i>   | 1  | RUINS—small, unfinished, upright  | 0   | 10 | 6  |
| <i>Vernon.</i>       | 2  | A View of the Lakes, Ditto  | 1   | 1  | 0  |
| <i>Jenings.</i>      | 3  | Ditto   | 1   | 13 | 0  |
| <i>Borrow.</i>       | 4  | A View with a Bridge, Ditto   | 2   | 3  | 0  |
| <i>in.</i>           | 5  | A mountainous Landscape, Ditto  | 0   | 12 | 0  |
| <i>Reok.</i>         | 6  | A Castle, by Moonlight, in dead Colour  | 1   | 15 | 0  |
| <i>Marshall.</i>     | 7  | A Fire in a Forest, by Moonlight  | 0   | 11 | 0  |
| <i>in.</i>           | 8  | A mountainous and woody Landscape, Oval   | 2   | 2  | 0  |
| <i>Dorset</i>        | 9  | Ruins of a Roman Temple, by Fire Light  | 1   | 9  | 0  |
| <i>Heath.</i>        | 10 | A Boy with a Dog  | 5   | 15 | 0  |
| <i>Denby.</i>        | 11 | A Landscape in the Stile of Artois  | 3   | 15 | 0  |
| <i>Maria Wright.</i> | 12 | A Hilly Landscape, with a slated Barn   | 7   | 0  | 0  |
| <i>Goulding.</i>     | 13 | A small Mountainous Ditto   | 2   | 7  | 0  |
| <i>Vernon.</i>       | 14 | A small pleasing View of a Harbour by Moonlight, and an unfinished Landscape the<br>Companion | 5   | 15 | 6  |
| <i>Jenings.</i>      | 15 | A Lake Scene unfinished   | 5   | 10 | 0  |
| <i>Borrow.</i>       | 16 | A warm mountainous Landscape, small upright   | 5   | 5  | 0  |
| <i>Goulding.</i>     | 17 | A View of Carnarvon Castle by Fire and Moonlight, unfinished                                  | 5   | 15 | 6  |
| <i>Vernon.</i>       | 18 | An Italian Landscape with Ruins   | 6   | 6  | 0  |
| <i>Rasselinson.</i>  | 19 | A Landscape, a Rock Scene   | 6   | 0  | 0  |
| <i>Vernon.</i>       | 20 | A View of the Ponte Nomentano, near Rome, unfinished  | 3   | 0  | 0  |
| <i>Heath.</i>        | 21 | The Dead Soldier, unfinished  | 5   | 0  | 0  |
| <i>H. Wright.</i>    | 22 | A View of the Lake of Nemi, a warm Evening Scene  | 12  | 12 | 0  |
|                      |    |   | £80 | 17 | 6  |

( 3 )

|                          |    |  | £          | s. | d.   |
|--------------------------|----|--|------------|----|------|
|                          |    |  | 80         | 17 | 6    |
| <i>Long.</i>             | 23 | Lady and Beggar Boy, unfinished  |            | 1  | 7 0  |
| <i>Vernon.</i>           | 24 | The Glass-House, a Sketch: the Fire exceedingly well expressed   |            | 3  | 10 0 |
| <i>Shackman.</i>         | 25 | A small View of an Eruption of Mount Vesuvius by Moonlight   |            | 4  | 4 0  |
| <i>Brown.</i>            | 26 | A Landscape unfinished   |            | 1  | 1 0  |
| <i>Tate, in.</i>         | 27 | View of an Eruption of Mount Vesuvius by Moonlight, with a View of the Bay of Naples   | 18         | 18 | 0    |
|                          | 28 | A Landscape, and Figures with a tilted Cart; a View of Matlock High Tor in the Distance very rich and glowing Effect                                   |            | 51 | 9 0  |
| <i>Borrow.</i>           | 29 | Portrait of a Beggarman  |            | 6  | 0 0  |
| <i>Mr. Cade, in.</i>     | 30 | A Landscape with a Monumental Ruin by Moonlight  |            | 14 | 3 6  |
| <i>Tate.</i>             | 31 | A Landscape, Sun-set   |            | 10 | 10 0 |
| <i>Mr. Cade, in.</i>     | 32 | A pleasing View of a Lake by Moonlight   |            | 9  | 19 6 |
| <i>Goulding.</i>         | 33 | An Italian, rocky Landscape and Figures  |            | 10 | 10 0 |
| <i>Borrow.</i>           | 34 | An Eruption of Vesuvius by Moonlight, viewed through the Fog—singularly fine Effect  |            | 16 | 16 0 |
| <i>Heath.</i>            | 35 | A View on the Lakes in Westmoreland  |            | 16 | 16 0 |
| <i>Maria Wright, in.</i> | 36 | A Ditto  |            | 15 | 15 0 |
| <i>Ravenscroft.</i>      | 37 | Virgil's Tomb—a pleasing, high finished picture  |            | 17 | 6 6  |
| <i>Mr. Cade, in.</i>     | 38 | A mountainous and woody Landscape, a View in the Neighbourhood of Matlock  |            | 20 | 9 6  |
| <i>Jennings.</i>         | 39 | A small Italian Landscape, after Wilson  |            | 21 | 10 6 |
| <i>Jo. Wright, in.</i>   | 40 | A Boy and Girl with a Blown Bladder: the Countenances full of lively Expression, and the Whole delicately and highly finished                          |            | 40 | 19 0 |
| <i>Borrow.</i>           | 41 | A Landscape viewed through a Cavern by Moonlight   |            | 26 | 5 0  |
| <i>Stevs.</i>            | 42 | A View of Ulleswater Lake and Skiddaw  |            | 21 | 0 0  |
| <i>Vernon.</i>           | 43 | An upright View in the Convent of the Latomie at Syracuse  |            | 16 | 5 6  |
| <i>H. Wright.</i>        | 44 | A Rocky Landscape, with a River by Moonlight   |            | 47 | 5 0  |
| <i>Smith, M.P.</i>       | 45 | A Mountainous Landscape in the Neighbourhood of the Lakes  |            | 9  | 19 6 |
| <i>Tate, in.</i>         | 46 | A Landscape with a Rainbow, View near Chesterfield in Derbyshire   |            | 59 | 17 0 |
| <i>Borrow.</i>           | 47 | The Cascade of Terni, near Tivoli  |            | 40 | 19 0 |
| <i>Poole &amp; Tate.</i> | 48 | A Pair of elegant Views of the Lake of Albano, with the Castel Grandolfo, and the companion the Lake of Nemi   |            | 63 | 0 0  |
| <i>in.</i>               | 49 | Sterne's Maria, an elegant Figure delicately painted   |            | 38 | 17 0 |
| <i>Borrow.</i>           | 50 | A Landscape, View of the Lake of Albano, a beautiful warm Scene  |            | 53 | 11 0 |
| <i>in.</i>               | 51 | Romeo and Juliet in the Sepulchre, a spirited Composition; the Interest considerably heightened by the Shadow of Figures approaching the Tomb, capital |            | 47 | 5 0  |
| <i>Tate.</i>             | 52 | View of a Cottage in Needwood Forest   |            | 63 | 0 0  |
| <i>in.</i>               | 53 | William and Margaret, from the popular Ballad, capital   |            | 39 | 18 0 |
| <i>Borrow.</i>           | 54 | The Colosseo at Rome with Figures, a highly finished View of this grand and interesting Monument of Antiquity  |            | 74 | 11 0 |
| <i>Borrow.</i>           | 55 | A View of Ditto by Moonlight, with a Figure of a Friar at his evening Devotion to the Virgin   |            | 85 | 1 0  |
|                          |    |  | £1048 16 0 |    |      |



( 4 )

|                             |            |    | £  | s.    | d.   |
|-----------------------------|------------|----|--|-------|------|
|                             | <i>in.</i> | 56 | A Philosopher in his Study by Lamplight a highly finished and brilliant coloured Picture - - - - -   | 19    | 19 0 |
| <i>Cart for Arkwright</i>   |            | 57 | A large and romantic View of the Head of Ullswater Lake from Lyson's Tower in Graystoc Park, the Seat of the Duke of Norfolk - - - - -   | 32    | 5 0  |
|                             | <i>in.</i> | 58 | The Allegory of the Old Man and Death in a picturesque Landscape, a River Scene with Gothic Ruins—a very correct Knowledge of Anatomy is displayed in the Figure of Death; the Alarm of the old Peasant is finely expressed, and the Lights throughout the Picture are uncommonly brilliant - - - - -  | 51    | 9 0  |
|                             | <i>in.</i> | 59 | Lusignan in prison—The interior finely illumined, capital - - - - -  | 60    | 18 0 |
| <i>Smith for Wakefield.</i> |            | 60 | A small Prison Scene, with a single Figure - - - - -   | 31    | 10 0 |
| <i>Borrow</i>               |            | 61 | A Ditto - - - - -  | 17    | 17 0 |
|                             | <i>in.</i> | 62 | The Alchymist in his Elaboratory with Assistants. This admirable Performance presents a happy Display of the Artist's Talents. The Effect of Light issuing from the Sand-heat, and reflected from the Retort and surrounding Implements is contrived with surprising Effect, amounting to perfect Illusion—truly capital - - - - -   | 80    | 17 0 |
| <i>Borrow.</i>              |            | 63 | The Hermit, companion to the preceding, capital - - - - -  | 70    | 17 0 |
| <i>Borrow.</i>              |            | 64 | THE INDIAN WIDOW. This elegant painting is replete with poetical Beauties: the Contest of the Day is over, but the War is still waged among the Elements, and a Volcano on the Right adds to the Turbulence of the Scene. The Apathy of excessive Grief is conspicuous in the distressed Female, who is thus admirably contrasted with the agitated Objects of the Back Ground - - - - -   | 73    | 10 0 |
|                             | <i>in.</i> | 65 | A grand ERUPTION of VESUVIUS, seen across the Bay by Moonlight—<br>This magnificent Scene so often attempted by the Pencils of various Masters, has surely, never been expressed with more Grandeur than in this Effort of Mr. Wright—the Effect is awful beyond Description—Earth, Air and Water appear as but one Element. It is thus that real Genius can manage Nature at its Will; and the Artist who transfers her to the Canvas with so much Truth, kindles a Light, which will ever be reflected with Lustre upon his own Name - - - - - | 304   | 10 0 |
|                             |            |    |  | £2075 | 3 0  |

FINIS.

Mr. J. Holland, of Ford Hall, one of Wright's executors, attended the sale at Christie's, and on his return wrote the following quaint letter to Dr. Wright, the artist's brother:—

"Ford, Aug<sup>t</sup> 11<sup>th</sup> 1801.

"DEAR SIR,

"On the 14<sup>th</sup> July & at 4 o'clock in the morning, M<sup>rs</sup>. Holland and myself passed through Derby on our return from full ten weeks busling in noisy London. While the chaise was preparing at Derby, I could not forbear viewing the outside of your habitation, and wishing that the hour had been more seasonable that I might have seen how you all would have admired the Country Squire returned, and that you in your turn might have had an opportunity to have discovered the vast improvements I had made in Town manners, &c., &c. I had also with me your Brother's drawings from Michael Angelo, which I wanted much to have left with you. They are, however, very safe here. I was not able to forward the disposal of them, tho' I showed them to several artists, who commended them very highly. They were all of opinion that they should have been sold with the pictures. Do you remember Dr. Bates, who many years ago lived in your Town, and removed from thence to Aylesbury. Having been a long time in Rome, he knew the subjects perfectly, and thought them very fine studies. I want much to come to Derby, but cannot say when at present. I have very fine impressions both of Sir Richd. Arkwright and the 'Tempest,' which I trust to convey to those they are intended for in due time. I can say with my whole heart, that there was not a landscape in the Exhibition that could be compared to what used to be the production of your Brother's pencil. But this I thought ill-manners to advance in London. The artists, indeed, I must say, whom I conversed with, were by no means niggardly in their commendations of M<sup>r</sup>. Wright's works. There were at the Exhibition some fine coloured drawings, particularly by Turner, who appears to be a very rising genius. Sir W. Beechy, Hopner, & Lawrence seem all three pretty near an equality. I shall leave all my rare anecdotes till I meet the worthy circle, and then you shall be told the wonders & no wonders that occurred to the Derbyshire man's visit to London after 33 years' absence. My kind regards and wishes to you and yours, and also at Spondon. The accounts, &c., shall come, when the bearer will be yours sincerely,

"J. HOLLAND."

It will be noticed that the pictures were nearly all bought by private persons, and not by dealers; also that several pictures were "bought in" at the sale at Christie's in 1801, which were afterwards sold in Derby, in 1810, at considerably enhanced prices. The following is a copy of the catalogue, the original being in the Mayer Collection:—

CATALOGUE OF  
THE GENUINE COLLECTION OF  
*P I C T U R E S,*  
Being a Selection of the most CAPITAL PERFORMANCES,  
of that esteemed Artist,  
Mr. JOSEPH WRIGHT, of DERBY, *deceased.*

COMPRISING  
The Alchymist;—The Old Man and Death;—A Philosopher  
in his Study, by lamp light;—and

*A capital View of an Eruption of Vesuvius:*

Besides several other interesting Subjects,

*Which will be Sold by Auction,*

BY MR. SHAW,

AT THE TOWN HALL, IN DERBY,

On THURSDAY the 11th day of October, 1810,

(The Sale to commence immediately after the Morning's Musical Performance.)

May be viewed at the Town Hall, from Monday the 8th October, until twelve  
o'clock on Thursday the 11th of October. Admission, One Shilling,  
to be given to the Infirmary.

\* For many years a "Grand Musical Festival" was held in Derby, 11 October, and produced large sums in aid of the General Infirmary. The best musical talent of the day was engaged. On this occasion, the oratorios, "The Messiah," "The Creation," "Judas Maccabeus," and "Israel in Egypt," and a selection from Handel, Boyce, etc., were performed in All Saints' Church, in which Madame Catalani, Miss Travis, Mrs. Shepley, and Mrs. Bianchi, Mr. Harrison, Messrs. Goss, Elliott, Whall, and Bartleman took part. The Chorus was supported by the celebrated Female Singers from Lancashire; also by performers from the Ancient and Vocal Concerts, London, and from various Cathedrals. Messrs. Harrison and Greatorex conducted the orchestra of 150 performers. A ball took place in the New Assembly Room, and two grand concerts in the theatre. On the first day a sermon was preached by the Archbishop of York, the offertory amounting to £354.

INFIRMARY DONATIONS.—Messrs. Cade and Chappell, being monies received at the Exhibition at the Town Hall of the late Mr. Wright's pictures, £7 13s. 0d.—(*Daily Mercury*, Dec. 4, 1810.)

## Conditions of Sale.

---

*The highest bidder to be the purchaser, should any dispute arise, the lot to be put up again.*

*The purchaser to pay immediately the auction duty, in addition to the purchase money. The Pictures to be at the purchaser's risk immediately on the fall of the hammer, and taken away at his expense.*

*Lastly.—In case of any purchasers neglecting to fulfil their conditions, the lots to be resold, and the deficiency upon such resale (should any arise,) and all expences thereon, to be borne and paid by the defaulter of the present sale.*

THURSDAY 11th OCTOBER, 1810.

## PICTURES.

PROCESSES FOR

| £ s. d. | Lots. |   | PURCHASERS                  |
|---------|-------|---|-----------------------------|
|         | 1     | A Hilly Landscape, with a slated Barn; 1 foot 8 by 1 foot 4 inches.   | Unsold.                     |
| 23 2 0  | 2     | View of an Eruption of Mount Vesuvius by Moon light, with a view of the Bay of Naples; 2 feet 7 by 2 feet 1 inch.   | Mr. Snowden, Spondon.       |
| 43 1 0  | 3     | A Philosopher in his Study by Lamp light, a highly finished and brilliant coloured Picture; 4 feet 2 by 3 feet 4 inches, (upright.)   | Mr. Tate, Liverpool.        |
| 105 0 0 | 4     | Lusignan in Prison; the interior finely illumined; <i>capital</i> ; 4 feet 2 by 3 feet 4 inches.  | Mr. Chappell, Arnold.       |
| 84 0 0  | 5     | The Allegory of the Old Man and Death, in a picturesque Landscape; a River scene with Gothic Ruins.—A very correct knowledge of Anatomy is displayed in the Figure of Death; the Alarm of the old Peasant is finely expressed, and the Lights throughout the Picture are uncommonly brilliant; 4 feet 2 by 3 feet 4 inches.   | Sir R. Wilmot, Chaddesden.  |
| 105 0 0 | 6     | William and Margaret, from the popular Ballad; <i>capital</i> ; 4 feet 9 by 4 feet 1 inch.  | Miss Wright, Spondon.       |
| —       | 7     | Romeo and Juliet in the Sepulchre, a spirited Composition; the interest considerably heightened by the shadows of Figures approaching the Tomb; <i>capital</i> ; 7 feet 11 by 5 feet 11 inches.   | Unsold.                     |
| 210 0 0 | 8     | The Alchemist in his Laboratory with Assistance.—This admirable performance presents a happy display of the Artist's talents; the effect of Light issuing from the sand heat, and reflected from the retort and surrounding implements, is contrived with surprising effect, amounting to perfect illusion <i>truly capital</i> , 4 feet 2 by 3 feet 4 inches; (upright.)   | Col. Wilson, Wootton Lodge. |
| —       | 9     | A grand Eruption of Vesuvius, seen across the Bay of Naples, by Moon light.—This magnificent scene so often attempted by the pencils of various Masters, has surely never been expressed with more grandeur than in this Effort of Mr. Wright.—The effect is awful beyond description; Earth, Air and Water appear as but one Element. It is thus that real genius can manage Nature at its will; and the Artist who transfers her to the canvas with so much truth, kindles a light, which will ever be reflected with lustre upon his own Name; 5 feet 11 by 4 feet 1 inch. | Unsold.                     |
| 15 15 0 | 10    | Portrait of a Lady, (unclaimed.)  | Mr. Bateman, Foston.        |
| 3 3 0   | 11    | Ditto of a Gentleman, (unclaimed.)  | Mr. Sewell, Leicester.      |

*N. B. These Paintings have not been copied.*

Catalogues may be had of Mr. Shaw, Mr. Mosley, and at the principal Inns in Derby.

*(J. Diney, Printer, Derby.)*



"Matlock Old Bath, Sep. 3<sup>rd</sup> 1797.

"TO MR. WRIGHT, SURGEON, IRONGATE, DERBY.

"SIR,

"On passing through Derby, on Thursday last, I was on the point of sending a servant to your brother's, for the purpose of making enquiries concerning him (meaning to go afterwards myself, if his health admitted), when I heard with much concern of his death. I feel sincere regret for a friend whom I had long known and valued highly. Mrs. Gisborne & myself, on our return through Derby yesterday, would have been glad to send our enquiries to Mr. Wright's, but I was doubtful whether it might not then be premature to do so. I will therefore trouble you to express, at a proper opportunity, to Mrs. Cade & the rest of the family, our concern for their loss, and our sincere wishes for their health.

"I am, Sir,

"Your faithful & obedient servant,

"THOS. GISBORNE."

With these notices of the death of Wright, and the subsequent sale of his pictures, my task is ended.

As the materials at my command have enabled me, I have striven to present a faithful record of his artistic and private life. As an artist, his genius was recognised in his own day; and it is satisfactory to know that his industrious pencil provided an ample income, and enabled him to realise a very sufficient competence for the years when age and infirmity grew upon him. But there were drawbacks to his attainment of greater fame and honours. He was a man of great sensitiveness, and of strong domestic feelings and habits. His retiring disposition, and the depressing maladies from which he suffered during many years of his life, indisposed him both mentally and physically for a residence in London, where an active life would have opened out to him more extended patronage and consequent advancement in his profession. As a man, the perusal of much private correspondence in addition to that here published, has led me to form a high estimate of his character. Loving in his family relationships, he was a faithful and generous friend, and of large sympathies.

His private life reflects as great honour on his name, as do his works on his artistic repute. The latter his own hand has imperishably handed down to us, and his memory may well be cherished as one who has shed undying lustre on his native town.

FINIS.

## APPENDIX.

THE following interesting Memoranda are taken from Wright's MS. Book :—

"Bessy Fitch, at the Green Dragon, a pretty little girl of the delicate kind"  
 "Nancy Nudal, in the Full Street, a pretty little girl."  
 "Nancy Mellers, upon the Nun's Green, against Haslam's, a pretty middle-sized girl"  
 "Jno. Fletcher, of Osmaston, an old bald-headed man."  
 It is very probable that Fletcher sat to Wright for the six studies of an old man's head which he painted, five of which were exhibited in the Derby Art Gallery in 1883.  
 "Paid for Lottery Ticket, No. 26,815, £13 19. 0, half of which is for More, £6 19. 6—due to More on this account, £1. 0. 6. The Lottery Ticket came up a prize of £20, for which I got £19. 14. 0, half of which is More's, £9. 17. 0."  
 "Paid for lottery ticket, No. 36,123, £15. 1. 0, half of which is for More, £7. 10. 6."

## SUBJECTS FOR NIGHT PIECES.

"A BLACKSMITH'S SHOP.—Two men forming a bar of iron into a horse shoe, from whence the light must proceed. An idle fellow may stand by the anvil in a time-killing posture, his hands in his bosom, or yawning with his hands stretched upwards, a little twisting of the body. Horse shoes hanging upon ye walls, and other necessary things faintly seen, being remote from the light.

"Out of this room shall be seen another, in which a farrier may be shoeing a horse by the light of a candle. The horse must be saddled, and a traveller standing by. The servant may appear with his horse in his hand, on wh. may be a portmanteau. This will be an indication of an accident having happen'd, and shew some reason for shoeing the horse by candle-light. The moon may appear, and illumine some part of the horses, if necessary."

The size of a Kit-cat frame is 3ft.  $\frac{1}{4}$ "  $\times$  2ft. 4"  
 " a " is ... 2ft. 6"  $\times$  2ft. 1"  
 " an half-length is... 4ft. 2"  $\times$  3ft. 4"  
 For a small whole length the frame should be cut 10 inches from ye bottom.  
 A full length straining frame, 7ft. 10"  $\times$  4ft 10"  
 A large full length ... 8ft. —  $\times$  5ft. —

From the same MS. book we learn that on one occasion Wright cleaned and restored several paintings for Lord Harrington. The account runs thus :—

## FOR LORD HARRINGTON.

Went to Elvaston three times, one of wh. was there a whole day—  
 Cleaning a full length picture ... .. 2. 2. 0  
 A new straining frame hung to the picture of King Charles... .. 2. 6  
 Lining, cleaning, & repairing several damaged parts ... .. 1. 10. 0  
 Cleaning & repairing 2 Landscips... .. 12. 0  
 Cleaning four small pictures, retouching them ... .. 10. 0  
 Cleaning do. two pictures of Venus & Cupid ... .. 1. 10. 0  
 Cleaning & retouching an historical picture of Paul Veronese. ... .. 10. 0  
 Four Large Historical Pictures clean'd, repaired & varnish ... .. 2. 2. 0

Other interesting items are :—

Chairman ... .. 2/6  
 Shoe buckles ... .. 10d.  
 Paid for letter ... .. 10½d.  
 " ... .. 7½d.  
 " ... .. 4½d.

The following prices, etc., are copied from a priced catalogue of the sale of the effects of John Leigh Philips, Esq., sold at Manchester in October, 1814, and are useful in identifying sketches, etc., not named in the List of Pictures:—

|                |                   |  |          |
|----------------|-------------------|--|----------|
| 41             | Wright, of Derby. | Four studies, taken on the spot in Italy ... ..  | £1 10 0  |
| 42             | "                 | Three: A study for the figure in the picture of the Dead Ass, a fragment in Indian ink, and a ditto of Walls, in colours fine  | £2 7 0   |
| (Mr. Meynell.) | "                 | Six drawings from Antiques, made on the spot, in outline pen ...   | £3 13 6  |
| 44             | "                 | Two: A Ruin and a Landscape, with figures in Indian ink ...  | £2 0 0   |
| 45             | "                 | Three: Interior of a Cabin, Hero & Leander, & Dog ...  | £1 1 0   |
| 46             | "                 | Two: Vesuvius and the Interior of a Church ...   | £1 2 0   |
| 47             | "                 | Two: View of a Ruin in Rome, Indian ink, and a ditto in colours; capital ...   | £3 0 0   |
| 48             | "                 | Four: Three Studies by Wright, and a Landscape with figures by Wilson ...  | £3 10 0  |
| 49             | "                 | Two Cavern Scenes on the Shores of Italy. Fine and highly-finished drawings made on the spot, and are the originals from which the two celebrated pictures in the collection of the late Wm. Hardman, Esq., were painted ... | £10 10 0 |
| 50             | "                 | One: Portrait of himself, in a fancy dress; capital ...  | £4 4 0   |
| (Mr. Hardman.) | "                 | Wright's Drawings, £32 17 6.   |          |
| 51             | "                 |  |          |

# OIL PAINTINGS.

|                  |   |   |          |
|------------------|---|---|----------|
| 13               | " | A Landscape with a Waterfall. A spirited representation of a stormy effect ...  | £26 15 6 |
| (Leeming.)       | " | The Lake of Albano. Spirited sketch ...   | £18 18 0 |
| 18 (H. W.)       | " | The Old Peasant Bemoaning the Death of his Ass. From Sterne ...   | £34 13 0 |
| 19               | " | A Cavern Scene, upright ...   | £16 5 6  |
| (Bateman.)       | " | Neptune's Grotto, near Tivoli. A very highly-finished and beautiful picture of a favourite scene from nature ...  | £24 3 0  |
| 21               | " | An Eruption of Vesuvius, destroying the vineyards. Presumed by Mr. Wright to be the best picture he painted of the subject ...  | £63 0 0  |
| 25               | " | The Lighthouse on Fire. A beautiful and carefully-finished picture, full of harmonious effect of the union of the moon and fire-light ...   | £36 15 0 |
| (Mr. Pares.)     | " | A View of the Bay of Naples, from Pausilipo, with Vesuvius in the distance. Comp. to last lot, of a sweet sunny effect, and highly finished ...   | £45 3 0  |
| 26               | " | Rocks and Trees. A very spirited and clever study ...   | £30 9 0  |
| (H. & A. Wright) | " | A Cavern Scene, with a Bridge. Painted with all that close delineation of the effects of nature, for which this master is so justly celebrated ...  | £42 0 0  |
| 27               | " | The Bridge and Waterfall at Rydal, in Westmoreland. A charming scene represented with great <del>success</del> The stones seen at the bottom of the water give an effect to the picture at once curious and natural ...   | £48 6 0  |
| (H. Wright)      | " | The Dead Soldier. This acknowledged <i>chef-d'œuvre</i> of this admired master, uniting great knowledge of grouping, excellent drawing, and correct colouring, with a fine feeling of sentiment, decidedly proves the assertion of Mr. Fuzeli, in his Biographical Notice of Mr. Wright, that "he once eminently succeeded in the pathetic" ... | £115 0 0 |
| 33               | " |   |          |
| (Gould.)         | " |   |          |

Memd, 15th Sep., 1787.—Remains to be paid to me by Mr. John Milnes, on account of the picture of Gibraltar, two hundred guineas, and by right he ought to pay the Int. of that money from the time he has withheld the commission from me to replace two other pictures in the room of the two he has of Vesuvius & the Girandolo, agreeable to his own letters. He also owes me twenty pounds for my journey to Wakefield, according to his own agreement.

J. WRIGHT.

## LIST OF PORTRAITS.

## SITTERS AT NEWARK.

|              |                   |                 |                   |
|--------------|-------------------|-----------------|-------------------|
| Mr. Hall.    | Mrs. Rasdale.     | Mr. Stow.       | Mr. R. Pockleton  |
| Mrs. Hall.   | Mr. Rasdale.      | Mrs. Stow.      | Mr. J. Pockleton. |
| Miss Hall.   | Mr. W. Rasdale.   | Mr. St. Stow.   | Ld. Robt. Sutton. |
| Mrs. Sikes.  | Mrs. W. Rasdale.  | Mrs. Hanway.    | Mr. Darwin.       |
| Mrs. Gosbal. | Old Mrs. Rasdale. | Miss Pockleton. | Miss Darwin.      |

## SITTERS AT LINCOLN (1760).

|                       |                   |                    |                |
|-----------------------|-------------------|--------------------|----------------|
| Miss Craycroft.       | Miss Nancy Peart. | Mr. Monk.          | Mrs. Nevil.    |
| Miss Molly Craycroft. | Miss Nelly Peart. | Mrs. Monk.         | Miss Nevil.    |
| Miss Chadwick.        | Mr. Wills.        | Governor Thompson. | Miss Drewry.   |
| Miss Peart.           | Miss Bromhead.    | Master Wilson.     | Master Drewry. |
| Miss Molly Peart.     | Miss Monk.        | Miss Wilson.       |                |

## SITTERS AT BOSTON.

|                |                |             |             |
|----------------|----------------|-------------|-------------|
| Captain Blunt. | Mrs. Thompson. | Mr. Lynton. | Mr. Ishmay. |
| Miss Hurst.    | Mr. Fyde.      | Mr. Wilby.  |             |
| Mr. Thompson.  | Mrs. Fyde.     | Miss Ayre.  |             |

## SITTERS AT RETFORD (1760).

|                    |                |               |              |
|--------------------|----------------|---------------|--------------|
| Lynn Simpson, Esq. | Mr. Mason.     | Capt. Kirk.   | Mr. Judson.  |
| Mrs. Simpson.      | Mrs. Mason.    | Mrs. Sutton.  | Mr. Sutton.  |
| Miss Simpson.      | Mrs. G. Mason. | Mrs. Absonor. | Miss Inwood. |

## SITTERS AT DONCASTER (1760).

|             |              |             |
|-------------|--------------|-------------|
| Mr. Pigott. | Mrs. Pigott. | Mr. Brooks. |
|-------------|--------------|-------------|

## SITTERS AT THORN (1760).

|               |                     |             |
|---------------|---------------------|-------------|
| Mr. Ellison.  | Mr. & Mrs. Ellison. | Mr. Foster. |
| Mrs. Ellison. | Mr. Foster.         |             |

## SITTERS AT ECKINGTON (1760).

|              |              |               |
|--------------|--------------|---------------|
| Mr. Carver.  | Miss Carver. | Mr. Peachall. |
| Miss Carver. | Mr. Carver.  |               |

## SITTERS FROM FEB. 1, 1760.

|                               | £  | s  | d. |  | £  | s  | d. |
|-------------------------------|----|----|----|--|----|----|----|
| Mr. & Mrs. Nowell, 3 qrs.     | 12 | 12 | 0  | Mr. Bainbridge, 1 length                         | 12 | 12 | 0  |
| Miss Clarke, 3 qrs.           | 6  | 6  | 0  | Mrs. Bainbridge ditto                            | 12 | 12 | 0  |
| Master Simeon Harvey Wilmot   | 6  | 6  | 0  | Mrs. C. Hope, kit-cat                            | 9  | 9  | 0  |
| Copy of Mrs. Lumb, sml 3 qrs. | 2  | 2  | 0  | Capt. Lushington, 1 length                       | 12 | 12 | 0  |
| Mrs. Monk, 1 length           | 12 | 12 | 0  | Mr. Chase, 3 qrs.                                | 6  | 6  | 0  |
| Mr. Judson, 3 qrs.            | 6  | 6  | 0  | Mrs. Heath, k. c.                                | 9  | 9  | 0  |
| Mr. Sutton, kit-cat           | 7  | 7  | 0  | Mrs. Tead, k. c.                                 | 9  | 9  | 0  |
| Mr. Pigott, 1 length          | 12 | 12 | 0  | Mr. Wilde, 3 qrs.                                | 6  | 6  | 0  |
| 2 Master Rastah's             | 16 | 16 | 0  | Mrs. Wilde, 3 qrs.                               | 6  | 6  | 0  |
| Mrs. Pigott, 1 length         | 12 | 12 | 0  | Mr. Wm. Chase & Mrs. Chase, a conversation       | 25 | 4  | 0  |
| Mr. Brooks, 1 length          | 12 | 12 | 0  | Mr. Pickering, 3 qrs.                            | 6  | 6  | 0  |
| Mr. Ellison, 1 length         | 12 | 12 | 0  | Mr. Rolleston, 1 l. & 1 s.                       | 12 | 12 | 0  |
| Mrs. Ellison, 1 length        | 12 | 12 | 0  | Copy of Needham                                  | 5  | 5  | 0  |
| Master & Miss Ellison         | 6  | 6  | 0  | A 3 qrs. of old Borao for Mr. Beresford          | 6  | 6  | 0  |
| Mr. Foster, 3 qrs.            | 6  | 6  | 0  | Mr. Stenton, 3 qrs.                              | 6  | 6  | 0  |
| Mrs. Foster, 3 qrs.           | 6  | 6  | 0  | Mrs. Stenton, 3 qrs.                             | 6  | 6  | 0  |
| Miss Inwood                   | 6  | 6  | 0  | Mr. Tipson, 3 qrs.                               | 6  | 6  | 0  |
| Mrs. Carver, 1 length         | 12 | 12 | 0  | Mr. Tipson, 3 qrs.                               | 6  | 6  | 0  |
| Miss Carver, 1 length         | 12 | 12 | 0  | Mrs. Lindigton, 3 qrs.                           | 6  | 6  | 0  |
| Miss B. Carver, 1 length      | 12 | 12 | 0  | Mr. Dixon, 3 qrs.                                | 6  | 6  | 0  |
| Mr. Carver, 1 length          | 12 | 12 | 0  | Mrs. Dixon, 3 qrs.                               | 6  | 6  | 0  |
| Mr. Peachall, 3 qrs.          | 6  | 6  | 0  | Copy of Mr. Millers                              | 2  | 2  | 0  |
| Master & Miss Drewry          | 14 | 14 | 0  | Miss Swan, 3 qrs.                                | 6  | 6  | 0  |
| Miss Fenton, 3 qrs.           | 6  | 6  | 0  | Mr. Mundy, 1 length                              | 12 | 12 | 0  |
| Mrs. Chase, 3 qrs.            | 6  | 6  | 0  | Family picture of Mr., Mrs., & Miss Shuttleworth | 42 | 0  | 0  |
| Mr. C. Hope, 3 qrs.           | 6  | 6  | 0  | Mr. Peckham, 1 length                            | 12 | 12 | 0  |
| Mr. Nowel, 1 length           | 12 | 12 | 0  | Mr. Peckham, 1 l.                                | 12 | 12 | 0  |
| Mrs. Fowler, 3 qrs.           | 6  | 6  | 0  | Miss Warren, whole length                        | 16 | 16 | 0  |

|                                    | £  | s. | d. |   | £  | s. | d. |
|------------------------------------|----|----|----|---|----|----|----|
| Mr. Borrow, half l. ...            | 12 | 12 | 0  | Mr. Burdett ...                                     | 12 | 12 | 0  |
| Mrs. Borrow, half l. ...           | 12 | 12 | 0  | Mr. Boothby ...                                     | 6  | 6  | 0  |
| Mr. Gwin, half l. ...              | 12 | 12 | 0  | Mr. Beresford ...                                   | 6  | 6  | 0  |
| Mrs. Wilmot, $\frac{1}{2}$ l. ...  | 12 | 12 | 0  | Mr. Gurney ...                                      | 6  | 6  | 0  |
| Mr. Bingham, 3 qrs. ...            | 6  | 6  | 0  | Full length of Master Fallows                       | 16 | 16 | 0  |
| Mrs. Bennet, 3 qrs. ...            | 6  | 6  | 0  | For painting a draper to a whole length picture for |    |    |    |
| Mr. Leacroft, $\frac{1}{2}$ l. ... | 12 | 12 | 0  | Lord Vernon ...                                     | 10 | 10 | 0  |
| Mr. Barrow, $\frac{1}{2}$ l. ...   | 12 | 12 | 0  |   |    |    |    |

SITTERS AT MACCLESFIELD.

|                                 | £  | s. | d. |
|---------------------------------|----|----|----|
| Mr. Stafford, Miss Stafford ... | 10 | 10 | 0  |

SITTERS AT DERBY.

|                        | £ | s. | d. |                       | £  | s. | d. |
|------------------------|---|----|----|-----------------------|----|----|----|
| Miss Bateman ...       | 3 | 3  | 0  | Mr. Lyggon ...        | 6  | 6  | 0  |
| Mr. Bainbrigge ...     | 6 | 6  | 0  | Mrs. Lyggon ...       | 6  | 6  | 0  |
| Mrs. Bainbrigge ...    | 6 | 6  | 0  | Master Lyggon ...     | 6  | 6  | 0  |
| Master Wilmot ...      | 3 | 3  | 0  | Miss Lyggon ...       | 6  | 6  | 0  |
| Miss Wilmot ...        | 3 | 3  | 0  | Copy of Lady Curzon   | 6  | 6  | 0  |
| Master C. Wilmot ...   | 3 | 3  | 0  | 2 of Sir Nat Curzon   | 12 | 12 | 0  |
| Master R. Wilmot ...   | 3 | 3  | 0  | Capt. Bailey ...      | 6  | 6  | 0  |
| Master S. Wilmot ...   | 3 | 3  | 0  | Capt. Heathcote ...   | 6  | 6  | 0  |
| Master Harvey Wilmot   | 3 | 3  | 0  | Mr. Low ...           | 3  | 3  | 0  |
| Mr. Fisher ...         | 6 | 6  | 0  | Mr. Wright ...        | 6  | 6  | 0  |
| Miss Wollot ...        | 6 | 6  | 0  | Mrs. Wright ...       | 6  | 6  | 0  |
| Mr. Baker ...          | 6 | 6  | 0  | Capt. Sherring ...    | 6  | 6  | 0  |
| Mrs. Harpur ...        | 6 | 6  | 0  | Miss Storer ...       | 4  | 4  | 0  |
| Mr. Melland ...        | 6 | 6  | 0  | Copy of Mr. Lumb ...  | 2  | 2  | 0  |
| Master Mandy ...       | 6 | 6  | 0  | Miss Cockin ...       | 6  | 6  | 0  |
| Miss Mundy ...         | 6 | 6  | 0  | Old Mr. Fox ...       | 3  | 3  | 0  |
| Mr. Leacroft ...       | 6 | 6  | 0  | Mr. Nowell ...        | 12 | 12 | 0  |
| Mr. Balguy ...         | 6 | 6  | 0  | Miss Fenton ...       | 6  | 6  | 0  |
| Mrs. Balguy ...        | 6 | 6  | 0  | Mrs. Chase ...        | 6  | 6  | 0  |
| Miss Crompton ...      | 6 | 6  | 0  | Mr. C. Hope ...       | 9  | 9  | 0  |
| Mr. Copestake ...      | 6 | 6  | 0  | Mr. Bainbrigge ...    | 12 | 12 | 0  |
| Miss Copestake ...     | 6 | 6  | 0  | Mrs. Bainbrigge ...   | 12 | 12 | 0  |
| Miss Taylor ...        | 6 | 6  | 0  | Miss F. Broad ...     | 6  | 6  | 0  |
| Miss F. Taylor ...     | 6 | 6  | 0  | Capt. Lushington ...  | 12 | 12 | 0  |
| Parson Allen ...       | 6 | 6  | 0  | Mrs. Hope ...         | 9  | 9  | 0  |
| Miss Clarke ...        | 6 | 6  | 0  | Mr. Chase ...         | 6  | 6  | 0  |
| Mr. Nowel ...          | 6 | 6  | 0  | Mrs. Heath ...        | 9  | 9  | 0  |
| Mrs. Nowell ...        | 6 | 6  | 0  | Mr. Tead ...          | 9  | 9  | 0  |
| E. Sales ...           | 2 | 2  | 0  | Mr. Wilde ...         | 6  | 6  | 0  |
| Miss Dalby ...         | 6 | 6  | 0  | Mrs. Wilde ...        | 6  | 6  | 0  |
| Master Curzon ...      | 3 | 3  | 0  | Mr. Chase ...         | 12 | 12 | 0  |
| Miss Curzon ...        | 3 | 3  | 0  | Mrs. Chase ...        | 12 | 12 | 0  |
| Master Penn Curzon ... | 4 | 4  | 0  | Mr. Pickering ...     | 6  | 6  | 0  |
| Master P. Curzon ...   | 4 | 4  | 0  | Mrs. Liddinton ...    | 6  | 6  | 0  |
| Mr. A. Curzon ...      | 6 | 6  | 0  | Mr. Dixon ...         | 6  | 6  | 0  |
| Miss Hamner ...        | 6 | 6  | 0  | Mrs. Dixon ...        | 6  | 6  | 0  |
| Mrs. Hamner ...        | 6 | 6  | 0  | Miss Swan ...         | 6  | 6  | 0  |
| Copy of Mr. Hamner     | 6 | 6  | 0  | Mr. Mundy ...         | 12 | 12 | 0  |
| The Parrot ...         | 3 | 3  | 0  | Mr. Shuttleworth ...  | 12 | 12 | 0  |
| Master Challenger ...  | 8 | 8  | 0  | Mrs. Shuttleworth ... | 12 | 12 | 0  |
| Miss Challenger ...    | 8 | 8  | 0  | Miss Shuttleworth ... | 12 | 12 | 0  |
| Mrs. Degg ...          | 6 | 6  | 0  |                       |    |    |    |

SITTERS AT LIVERPOOL, 1769.

|                        | £  | s. | d. |                      | £  | s. | d. |
|------------------------|----|----|----|----------------------|----|----|----|
| Mr. Warfe ...          | 10 | 10 | 0  | Mr. Stannyforth ...  | 15 | 15 | 0  |
| Mr. Atherton ...       | 10 | 10 | 0  | Mr. & Mrs. Gore ...  | 21 | 0  | 0  |
| Mr. & Mrs. Smythe ...  | 21 | 0  | 0  | Mr. Chas. Coke ...   | 10 | 10 | 0  |
| Mr. & Mrs. Leigh ...   | 21 | 0  | 0  | Mr. Clarke ...       | 10 | 10 | 0  |
| Mrs. Hardman ...       | 10 | 10 | 0  | Mr. Southward ...    | 10 | 10 | 0  |
| Two Miss Staffords ... | 21 | 0  | 0  | Copy of Mrs. Tarlton | 8  | 8  | 0  |
| Mr. & Mrs. Hisbeth ... | 21 | 0  | 0  | Mr. Stafford ...     | 10 | 10 | 0  |
| Mrs. & Miss Parr ...   | 21 | 0  | 0  | Mrs. B. Tatton ...   | 10 | 10 | 0  |
| Mr. & Miss Park ...    | 21 | 0  | 0  | Mrs. Lankford ...    | 10 | 10 | 0  |
| Miss Leice ...         | 10 | 10 | 0  | Mr. Sam Lankford ... | 10 | 10 | 0  |
| Mr. & Miss Knight ...  | 42 | 0  | 0  | Mr. Rowe ...         | 10 | 10 | 0  |
| Master Ashton ...      | 31 | 10 | 0  | Mr. Wm. Stafford ... | 10 | 10 | 0  |
| Capt. & Mrs. Boyd ...  | 21 | 0  | 0  |                      |    |    |    |

\* Engraved in mezzotint. See list.



## SITTERS AT DERBY.

|   | £  | s. | d. |   | £   | s. | d. |
|---|----|----|----|---|-----|----|----|
| Mr. & Mrs. Gisborne ... ..                              | 21 | 0  | 0  | Two 3 qrs. pictures of Mr. & Mrs. Fox ... ..                    | 21  | 4  | 0  |
| Mr. & Mrs. Hurt ... ..                                  | 42 | 0  | 0  | ♢ A head of Mr. Buxton ... ..                                   | 12  | 12 | 0  |
| Mr. Holding Shuttleworth ... ..                         | 10 | 10 | 0  | ♢ A copy of the late Mr. Pickering with a hand for              |     |    |    |
| Capt. French ... ..                                     | 10 | 10 | 0  | Mr. Thos. Gisborne ... ..                                       | 15  | 15 | 0  |
| Miss Miller Mundy <i>1935</i> ... ..                    | 10 | 10 | 0  | A 3 qrs. with a hand of Mr. Balguy ... ..                       | 15  | 15 | 0  |
| Mrs. Forrester ... ..                                   | 10 | 10 | 0  | Ditto ditto ... ..  | 15  | 15 | 0  |
| Mr. Crompton ... ..                                     | 10 | 10 | 0  | Miss Stamford ... ..  | 8   | 8  | 0  |
| Mrs. Crompton ... ..                                    | 10 | 10 | 0  | Miss L. Stamford ... ..   | 8   | 8  | 0  |
| Mr. Bakewell ... ..                                     | 21 | 0  | 0  | Mr. Hancock, 3 qrs. ... ..                                      | 12  | 12 | 0  |
| ♢ Mr. & Mrs. Coltman—a conversation ... ..              | 63 | 0  | 0  | Master Carver ... ..  | 8   | 8  | 0  |
| Mrs. Pole & Child ... ..                                | 63 | 0  | 0  | Rev. Mr. Berridge ... ..  | 25  | 4  | 0  |
| Col. Pole ... ..  | 21 | 0  | 0  | Mr. Chas. Denby ... ..  | 12  | 12 | 0  |
| ♢ Mr. Day, $\frac{1}{2}$ length ... ..                  | 42 | 0  | 0  | ♢ A conversation of Mr. Leaper's children <i>1785</i> ... ..    | 84  | 0  | 0  |
| Mr. Jno. Heath ... ..                                   | 21 | 0  | 0  | ♢ A half length of Mr. Jones. <i>1785</i> ... ..                | 25  | 4  | 0  |
| Capt. Bathurst ... ..                                   | 10 | 10 | 0  | Mr. Rastall ... ..  | 15  | 15 | 0  |
| Col. Heathcote—small full length ... ..                 | 31 | 10 | 0  | Mr. Arkwright, $\frac{1}{2}$ length ... ..                      | 26  | 0  | 0  |
| Capt. Milnes—small full length ... ..                   | 31 | 10 | 0  | A full length of Mrs. C. Hurt & her child ... ..                | 81  | 18 | 0  |
| Copy of Lady Rubens ... ..                              | 12 | 12 | 0  | A full length of Mr. Gell ... ..                                | 52  | 10 | 0  |
| Copy of Mr. Boothby ... ..                              | 12 | 12 | 0  | ♢ A full length of Lady Wilmot & her child "as a                |     |    |    |
| Copy of a Gentleman ... ..                              | 6  | 6  | 0  | Madonna" <i>1785</i> ... ..                                     | 78  | 18 | 0  |
| ♢ A 3 qrs. of Mr. Thos. Gisborne (1777) ... ..          | 12 | 12 | 0  | A conversation picture of Mr. & Mrs. Gisborne ... ..            | 100 | 16 | 0  |
| A small head of the Rev. Mr. Bakewell ... ..            | 9  | 9  | 0  | A small picture of Mr. Caldwell ... ..                          | 8   | 8  | 0  |
| Ditto of Dr. Berridge ... ..                            | 8  | 8  | 0  | A half length of Mr. Strutt ... ..                              | 25  | 4  | 0  |
| ♢ A conversation piece of two of Mr. Pickford's         |    |    |    | ♢ A 3 qrs. of my nephew Rd. Wright ... ..                       |     |    |    |
| children ... ..   | 63 | 0  | 0  | A 3 qrs. of Mr. Salmon for Mr. Flint ... ..                     | 12  | 12 | 0  |
| Master Charles Hope ... ..                              | 8  | 8  | 0  | A 3 qrs. of Mr. Salmon for Sir Brooke Boothby ... ..            | 12  | 12 | 0  |
| Miss Harriet Hope ... ..                                | 8  | 8  | 0  | A head of Ld. Richard Cavendish ... ..                          | 12  | 12 | 0  |
| Miss Warren, small ... ..                               | 10 | 10 | 0  | A head of Master C. Sales ... ..                                | 10  | 10 | 0  |
| Mr. Latissiere ... ..                                   | 12 | 12 | 0  | Ditto of Mr. R. Sales ... ..                                    | 10  | 10 | 0  |
| Mrs. Berridge, small oval ... ..                        | 8  | 8  | 0  | A 3 qrs. of Mrs. S. Crompton ... ..                             | 12  | 12 | 0  |
| Capt. Coke of the Blues ... ..                          | 12 | 12 | 0  | ♢ Two full lengths in one picture of Master Thornhills          |     |    |    |
| Parker Coke, Esq. ... ..                                | 12 | 12 | 0  | ♢ A 3 qrs. picture of Mr. Pole <i>(See engraving)</i> ... ..    | 12  | 12 | 0  |
| ♢ Mr. Sennet's 3 children <i>1780</i> ... ..            | 73 | 10 | 0  | A 3 qrs. of Mr. Ashby ... ..                                    | 12  | 12 | 0  |
| A large head of Jno. Stovely ... ..                     | 18 | 18 | 0  | A copy of Col. Hackart ... ..                                   | 12  | 12 | 0  |
| A $\frac{3}{4}$ of Mrs. Hodges ... ..                   | 12 | 12 | 0  | A half length of Mr. Abney ... ..                               | 25  | 4  | 0  |
| A $\frac{3}{4}$ of F. Brome, Esqre. ... ..              | 12 | 12 | 0  | Ditto of Mrs. Abney ... ..                                      | 25  | 4  | 0  |
| Mr. Fletcher ... ..                                     | 12 | 12 | 0  | A conversation picture of 3 of their children ... ..            |     |    |    |
| Mrs. Lander ... ..                                      | 12 | 12 | 0  | ♢ Half length of Mr. Pares ... ..                               | 25  | 4  | 0  |
| ♢ Old John at the King's Head—Raffled for               |    |    |    | Ditto copy of Mr. Pares ... ..                                  | 25  | 4  | 0  |
| Dr. Harrison ... ..                                     | 12 | 12 | 0  | 3 qrs. of Mr. Jos. Crompton ... ..                              |     |    |    |
| A head of Mrs. Mortimer ... ..                          | 12 | 12 | 0  | ♢ A conversation of 3 of Mr. Wood's children <i>1789</i> ... .. | 84  | 0  | 0  |
| Mr. Ward ... ..   | 12 | 12 | 0  | ♢ 3 qrs. of Mr. Wood ... ..                                     | 12  | 12 | 0  |
| ♢ A large picture of Mr. Boothby <i>1781</i> ... ..     | 50 | 8  | 0  | ♢ Ditto of Mrs. Wood ... ..                                     | 12  | 12 | 0  |
| A small head of old Stovely ... ..                      | 12 | 12 | 0  | Mr. Burnham ... ..  | 12  | 12 | 0  |
| ♢ A Conversation Picture of D. P. Coke. The Rev.        |    |    |    | Mrs. Burnham ... ..   | 12  | 12 | 0  |
| Mr. Dare Coke & his Lady ... ..                         | 75 | 12 | 0  | ♢ Mrs. Holland ... ..   | 12  | 12 | 0  |
| A Kit cat of old John Stovely for Mr. Holland ... ..    | 18 | 18 | 0  | A half length of Mr. Chadwick ... ..                            | 25  | 4  | 0  |
| Mrs. More ... ..  | 12 | 12 | 0  | A full length of Sir R. Arkwright ... ..                        | 52  | 10 | 0  |
| Two Master Mundys, full lengths ... ..                  | 73 | 10 | 0  | A full length of Mr. C. Hurt ... ..                             | 52  | 10 | 0  |
| ♢ Mr. Whitehurst. Kit cat ... ..                        | 18 | 18 | 0  | A 3 qrs. copy of Sir R. Arkwright ... ..                        | 12  | 12 | 0  |
| Mr. Seward ... ..                                       | 12 | 12 | 0  | ♢ A half-length of Mr. Strutt ... ..                            | 25  | 4  | 0  |
| Miss Seward ... ..                                      | 15 | 15 | 0  | A copy of Rosseau ... ..  | 12  | 12 | 0  |
| Mr. Inge ... ..   | 12 | 12 | 0  | ♢ A conversation of Mr. & Mrs. Arkwright & their                |     |    |    |
| A $\frac{3}{4}$ Girl, with Doves ... ..                 | 15 | 15 | 0  | little girl, full lengths <i>1790</i> ... ..                    | 126 | 0  | 0  |
| A copy of Mr. Bentley, Kit-cat ... ..                   | 21 | 0  | 0  | $\frac{1}{2}$ length of Mr. Milnes ... ..                       |     |    |    |
| A copy of the late Mr. Parker, half length ... ..       | 25 | 4  | 0  | ♢ A conversation picture of 3 of Mr. Arkwright's                |     |    |    |
| A half length of Robt. Holding, Esq. ... ..             | 25 | 4  | 0  | children ... ..   | 94  | 10 | 0  |
| ♢ Copy of Mr. Crompton, 3 qrs., with a hand ... ..      | 14 | 14 | 0  | Ditto ditto ... ..  | 94  | 10 | 0  |
| A half length of Miss Parker ... ..                     | 25 | 4  | 0  | A 3 qrs. of Dr. Darwin, with a hand ... ..                      | 15  | 15 | 0  |
| A 3 qrs. of Mrs. Morewood, with a hand ... ..           | 15 | 15 | 0  | A full length of the late Mr. Oldknow ... ..                    | 52  | 10 | 0  |
| ♢ Copy of Mrs. Crompton ... ..                          | 12 | 12 | 0  | Ditto of Mr. Samuel Oldknow ... ..                              | 52  | 10 | 0  |
| Copy of ditto ... ..                                    | 12 | 12 | 0  | A half length copy of Mr. Pares ... ..                          | 25  | 4  | 0  |
| Copy of Mr. Crompton ... ..                             | 14 | 14 | 0  | A head of the late Dr. Lynn Beridge ... ..                      | 12  | 12 | 0  |
| Half length copy of Mr. Wetham ... ..                   | 25 | 4  | 0  | A copy of Col. Hackart ... ..                                   | 12  | 12 | 0  |
| A small oval of ditto ... ..                            | 8  | 8  | 0  | A head of Mr. Greatorex ... ..                                  | 12  | 12 | 0  |
| ♢ Small full length of Mrs. Morewood <i>1782</i> ... .. | 36 | 15 | 0  | Mrs. Greatorex, 3 qrs. ... ..                                   | 12  | 12 | 0  |
| ♢ Ditto of Mr. Case <i>1782</i> ... ..                  | 36 | 15 | 0  | Mrs. Richard Bateman, with a hand ... ..                        | 15  | 15 | 0  |
| A small oval of Mr. Carleill ... ..                     | 8  | 8  | 0  | A full length of Miss Sally Duesbury ... ..                     | 31  | 10 | 0  |
| Two 3 qrs. copies of Dr. Berridge's grandfather         |    |    |    | ♢ A full length of Master Bateman <i>1794</i> ... ..            | 31  | 10 | 0  |
| and uncle ... ..  | 25 | 4  | 0  | A copy of Mr. Pares, $\frac{1}{2}$ length ... ..                | 25  | 4  | 0  |
| A small copy of Mrs. Morewood ... ..                    | 15 | 15 | 0  | A 3 qrs. of Mrs. Bateman ... ..                                 | 16  | 16 | 0  |

\* Engraved by Maycr. See list.

† Engraved in mezzotint. See list.

‡ Engraved in "line." See list.

|   | £   | s.  | d.  |  | £  | s. | d. |
|---|-----|-----|-----|--|----|----|----|
| Hugh Bateman, Esqre., 3 qrs., with a hand   | 16  | 16  | 0   | A copy of Mr. Strutt, with a hand...       | 15 | 15 | 0  |
| Shevl Pole, Esqre., 3 qrs., with a hand     | ... | ... | ... | A 3 qrs. of Mr. Alderson                   | 12 | 12 | 0  |
| Mrs. Pole, 3 qrs., with hands               | ... | ... | ... | A copy of ditto                            | 12 | 12 | 0  |
| Mrs. Briscoe, 3 qrs., with a hand           | ... | ... | ... | A full length of Miss Bentley              | 31 | 10 | 0  |
| A copy of Dr. Darwin for Sir Brooke Boothby | 15  | 15  | 0   | For painting Mr. Cheslyn's drapery         | 12 | 12 | 0  |
| A copy ditto Mr. Strutt                     | 15  | 15  | 0   | Two 3 qrs. pictures of Mr. and Mrs. Fox... | 21 | 4  | 0  |
| A full length of Mr. Barker, of Bakewell    | 52  | 10  | 0   |  |    |    |    |

Brooke Boothby Junr. Esqre. Dr. to Joseph Wright Sep. 30th 1780.

|  | £  | s. | d. |   | £  | s. | d. |
|--|----|----|----|---|----|----|----|
| A view of the High Tor at Matlock, by Moonlight, |    |    |    | Case for ditto 4/9                              |    |    |    |
| 3 qrs. ...                                       | 31 | 10 | 0  | Frame for ditto                                 | 2  | 2  | 0  |
| Frame ...  | 2  | 2  | 0  | Altering Miss Boothby's picture, and retouching |    |    |    |
| A full length of himself                         | 50 | 8  | 0  | two small ones on pannel                        | 2  | 2  | 0  |
| Another view of Matlock Tor                      | 31 | 10 | 0  | Lady Whitmore's                                 | 15 | 15 | 0  |

LIST OF LANDSCAPE, HISTORICAL, FIRE & MOONLIGHT PAINTINGS.

| SUBJECT.   | PURCHASER.                      | PRICE.   |
|--|---------------------------------|----------|
|  |                                 | £ s. d.  |
| Two views of Matlock   |                                 | 63 0 0   |
| Two grottoes by the sea side in the gulf of Salerno...   | Mr. Hodges                      | 105 0 0  |
| Vesuvius, for the Bp. Derry...   | crossed through...              | 105 0 0  |
| A view of Cromford Bridge, its companion of Arkwright's mills                                      | D. P. Coke                      | 52 10 0  |
| A large Vesuvius   |                                 | 200 0 0  |
| A grotto in the gulf of Salernum, with the figure of Julia (companion to that with Banditti)       | Mr. Cockshutt                   | 105 0 0  |
| Virgil's Tomb  | Mr. Cockshutt                   | 63 0 0   |
| A full length of "Maria" ... 52. 1781  |                                 | 84 0 0   |
| A 3 qrs. picture of Matlock High Tor by moonlight  | Mr. Boothby                     | 31 10 0  |
| Another of Matlock High Tor by moonlight   | ditto                           | 31 10 0  |
| Part of the Coliseum—Sunshine  |                                 | 52 10 0  |
| Ditto, its companion—Moonlight   |                                 | 52 10 0  |
| Grotto in the Gulf of Salernum, moonlight, 1/2 length  | Mr. Hardman, of Manchester...   | 84 0 0   |
| Ditto. its companion Sunset  | Ditto                           | 52 10 0  |
| A small picture of Carnarvon Castle, night...  |                                 | 10 10 0  |
| A large grotto in the gulf of Salernum, moon rising  | Mr. Daulby                      | 84 0 0   |
| A small moonlight of a Lake  | Ditto                           | 16 16 0  |
| The lake of Nemi, sunset, 3 qrs. Its companion, moonlight  |                                 | 63 0 0   |
| Frames for ditto @ 2 gs. & 1/2 pr frame  |                                 |          |
| A small oval of the Lake of Nemi, its companion, with frames                                       | Dr. Beridge                     | 23 2 0   |
| One of the above size of Vesuvius  |                                 | 10 10 0  |
| A small picture of the Girandolo   | Mr. Daulby                      | 84 0 0   |
| A grotto with Banditti   | Mr. Cockshutt                   | 175 10 0 |
| Sterne's Captive ... [Daulby 1781]   |                                 | 105 0 0  |
| A large Mount Vesuvius   | Sold to the Empress (of Russia) | 300 0 0  |
| † The Minstrel (Edwin) RA. 1778...   | Mr. Milnes                      | 84 0 0   |
| Two Views of Matlock   | Mr. Emes                        | 63 0 0   |
| A large picture of the Girandolo—companion to the Vesuvius which was sold to the Empress of Russia |                                 | 200 0 0  |
| Virgil's Tomb...   |                                 | 63 0 0   |
| Neptune's Grotto   | Mr. Milnes                      | 31 10 0  |

CANDLE-LIGHT PICTURES.

|   |                        |          |
|---|------------------------|----------|
| a The Orrery...   | Ld. Ferrers            | 210 0 0  |
| Boys with a bladder and its compn.  | Ld. Exeter             | 105 0 0  |
| b The air pump ... 1768   | Dr. Bates              | 200 0 0  |
| c The Gladiator   | Dr. Bates (on account) | 40 0 0   |
| d The Academy   | Lord Melbourne         | 105 0 0  |
| e The Hermit  |                        | 105 0 0  |
| f The Blacksmith's Shop   | Lord Melbourne         | 150 0 0  |
| g Small Blacksmith's Shop   | E. Parker              | 42 0 0   |
| An old woman knitting, her husband smoking. Its companion, a girl at her toilet | Mr. Parker             | 31 10 0  |
| h The Chymist   |                        | 105 0 0  |
| A Blacksmith's shop   | Mr. Alexander          | 157 10 0 |
| i The young Nobleman in his ancestor's Tomb                                     | Mr. Milnes             | 105 0 0  |

\* Engraved See list of Engravings.

† Engraved and also etched

a to i engraved. See list of Engravings.

| SUBJECT.   | PURCHASER.                                      | PRICE.  |
|--|---|---------|
|  |   | £ s. d. |
| 4 Candle light pictures at 30 guineas ea ... ..  | Col. Pole ... ..                                | 120 0 0 |
| Mem: Recd. 25th Oct. 1772 of Col. Pole twenty guineas in part of payment for the picture of the boys with the bladder. |   |         |
| † The Picture of the Iron Forge ... ..   | Lord Palmerston ... ..                          | 210 0 0 |
| Mem: Not sent. Picture of a Captive King ... ..  | Prince of Baaden ... ..                         | 52 10 0 |
| Picture of an iron forge viewed from without ... ..  | Empress of Russia ... ..                        | 136 0 0 |
| Picture of Belshazzar at the feast when the hand appeared writing on the wall ...                                      | ... ..  |         |
| ♠ Picture of an earth stopper ... ..   | Lord — ... ..                                   | 52 10 0 |
| A sunset of the Lake of Nemi ... ..  | ... ..  | 52 10 0 |
| Virgil's Tomb by moonlight... ..   | ... ..  | 63 0 0  |
| A distant View of the High Tor at Matlock ... ..   | ... ..  |         |
| The Cascade at Terni, 3 qr. ... ..   | ... ..  |         |
| A small picture of the Lake of Nemi, sunset, and its companion, moonlight ...  | Given to my friend Tate ... ..                  | 31 10 0 |
| A large picture of Hero and Leander ... ..   | Robt. Holden, Esqre ... ..                      | 21 0 0  |
| A large picture of Virgil's Tomb ... ..  | crossed through ... ..                          |         |
| A large ditto of the cascade of Terni ... ..   | ... ..  | 63 0 0  |
| A small picture of Virgil's Tomb ... ..  | ... ..  | 73 0 0  |
| A candle light piece ... ..  | Dr. Bates ... ..                                | 21 0 0  |
| Galen ... ..   | Ditto ... ..                                    |         |
| ♠ A girl reading a letter by candle-light ... ..   | ... ..  | 12 12 0 |
| A small picture of a cottage on fire, seen through a groupe of trees—sketch ...  | For my friend Holland ... ..                    | 10 10 0 |
| A small picture of a view at Valatili, very warm evening ... ..  | ... ..  |         |
| A ferry over the river Tay at Dunkeld, in Scotland, moonlight ... ..   | ... ..  | 36 15 0 |
| A Village on fire ... ..   | Mr. Lowe ... ..                                 | 36 15 0 |
| A Lighthouse on fire in the Mediterranean, sketch ... ..   | G. L. Philips ... ..                            | 10 10 0 |
| A small storm, sketch ... ..   | Ditto ... ..                                    | 10 10 0 |
| A sketch of Mount Vesuvius, evening ... ..   | Ditto ... ..                                    | 10 10 0 |
| An upright of a rocky scene wh a waterfall... ..   | ... ..  | 10 10 0 |
| A view in Italy—a warm sunset ... ..   | ... ..  | 10 10 0 |
| A sketch of Vesuvius, morning ... ..   | ... ..  | 10 10 0 |
| A view at Dunkeld, evening—companion to the moonlight wh Tate sold to ...  | Mr. Wakefield ... ..                            | 73 10 0 |
| A small picture of a fire seen through a wood ... ..   | Rev. Holden Shuttleworth ... ..                 | 26 5 0  |
| A near view of Mount Vesuvius ... ..   | ... ..  | 63 0 0  |
| A view of the City of Florence—sun rising... ..  | ... ..  | 52 10 0 |
| A view in Scotland, half length, moonlight... ..   | for my friend Tate ... ..                       | 63 0 0  |
| A storm—Antigonus pursued by a bear ... ..   | Mr. Henry Philips ... ..                        | 105 0 0 |
| Two sketches of the Lakes of Albano and Nemi ... ..  | Mr. Nixon ... ..                                | 21 0 0  |
| A small one on pannel of ye lake of Albano ... ..  | L. Philips ... ..                               | 10 10 0 |
| A cottage on fire ... ..   | Mr. Court, Bristol ... ..                       | 42 0 0  |
| A cottage on fire ... ..   | Miss Linwood ... ..                             | 15 15 0 |
| Sketch of a Lighthouse in the Mediterranean ... ..   | ... ..  | 10 10 0 |
| ♠ The Spinster wh Collin singing her a ballad (unfinished) ... ..  | ... ..  |         |
| A Bridge seen thro' a cavern on the coast of Sorento—moonlight ... ..  | ... ..  | 31 10 0 |
| A View of the Ponti Salario, half length ... ..  | ... ..  | 52 10 0 |
| A View in the Alps in the Dutchy of Milan, half length, noon ... ..  | John Milnes, Esqre ... ..                       | 63 0 0  |
| The companion ditto, morning ... ..  | John Milnes, Esqre ... ..                       | 63 0 0  |
| A half length landscape of a cottage scene in Needwood Forest ... ..   | Mr. Milnes ... ..                               | 63 0 0  |
| A view of the lake of Como, in Italy, warm sunset, on pannel ... ..  | ... ..  |         |
| William and Margaret, framed ... ..  | ... ..  | 63 0 0  |
| The cascade of Terni, framed ... ..  | ... ..  | 63 0 0  |
| A large picture of the Dead Soldier ... ..   | ... ..  | 105 0 0 |
| ♠ The old man and death ... ..   | ... ..  | 63 0 0  |
| Lusignan in prison ... ..  | ... ..  | 52 10 0 |
| A small prison ... ..  | ... ..  | 16 16 0 |
| A sea shore seen thro' an arch in ye rocks, sunset ... ..  | Holland ... ..                                  | 12 12 0 |
| Romeo & Juliet ... ..  | ... ..  |         |
| The Storm in the Winter Tale ... ..  | ... ..  | 136 0 0 |
| A cottage on fire ... ..   | ... ..  | 31 15 0 |
| A view at the boat house near Matlock Town ... ..  | Mr. Denby ... ..                                | 21 0 0  |
| ♠ A boy blowing a bladder ... ..   | ... ..  | 31 10 0 |
| A girl looking thro' a bladder ... ..  | ... ..  | 31 10 0 |
| The Lake of Albano, sunset, ½ length ... ..  | Mr. Milnes ... ..                               | 63 0 0  |
| Two girls, with a charcoal stick ... ..  | ... ..  |         |
| Boy and girl, with a bladder ... ..  | ... ..  |         |
| A small view at Almalfa ... ..   | ... ..  | 14 14 0 |
| A sea shore seen through an arch in the rock ... ..  | given to L. Philips ... ..                      |         |
| A small picture of Vesuvius ... ..   | ... ..  | 21 10 0 |
| Its companion by the Lake of Geneva, moonlight ... ..  | Ditto ... ..                                    | 21 10 0 |
| A bit of the Ruins of the Colloseo, sunshine ... ..  | ... ..  | 21 0 0  |
| A distant View of Vesuvius, from the shore of Posilipo ... ..  | Mr. Walker ... ..                               | 32 0 0  |
| Ditto ditto ditto ... ..   | Mr. Poploe Birch, Curzon Street, May Fair... .. | 42 0 0  |
| ♠ A boy and girl, with a bladder ... ..  | Mr. Hardman, Manchester ... ..                  | 52 10 0 |
| A girl blowing a charcoal stick ... ..   | Mr. Daubly ... ..                               | 42 0 0  |

| SUBJECT.  | PURCHASER.                       | PRICE.  |
|---|----------------------------------|---------|
|   |                                  | £ s. d. |
| A distant View of Vesuvius, from the Shore of Posilipo, bigger than $\frac{1}{2}$ length ...                              | Mr. Edward Mundy ...             | 84 0 0  |
| A View of Cromford ...  | ...                              | ...     |
| An internal View of a Prison ...  | ...                              | ...     |
| A View of Vesuvius, from the Shore of Posilipo ...  | Mr. Gisborne ...                 | 23 2 0  |
| Cicero's Villa, in the Bay of Naples ...  | Mr. Smith ...                    | 42 0 0  |
| A large one of ditto—sun setting after a shower ...   | Edward Mundy ...                 | 36 15 0 |
| A small picture of the View of Cromford Bridge, moonlight ...   | Mr. Gisborne ...                 | 84 0 0  |
| A bit of the Ruins of the Coloseo—sunshine ...  | ...                              | ...     |
| A View of Vesuvius from the Shore of Posilipo ...   | Mr. Macklin ...                  | 16 16 0 |
| Moonlight on the Coast of Tuscany in the Mediterranean, Companion to the large picture of Cicero's Villa ...              | Mr. Macklin ...                  | 42 0 0  |
| A View of Cosimato, on pannel ...   | Mr. Jno. Milnes ...              | 63 0 0  |
| A Cottage, on fire ...  | Honble. A. Tompson ...           | 42 0 0  |
| A picture of the Alps, on the side next Italy, in the Duchy of Milan ...  | Mr. Hardman ...                  | 36 15 0 |
| A View of Warwick Castle, moonlight ...   | Mr. Poploe Birch ...             | 36 15 0 |
| A distant View of Vesuvius, from the Shore of Posilipo, the eruption Principal... The inside of a stable, near Tivoli ... | Mr. Cutler ...                   | 36 15 0 |
| A small picture of a Bridge, in Italy, sunset, on pannel ...  | Mr. Arnold ...                   | 31 10 0 |
| A large picture of Prospero in his cell, showing a visionary spectacle to Ferdinand & Miranda—12 ft. x 8 ft. 6 ...        | Jno. Henderson, Esqre. ...       | 21 0 0  |
| A Circular picture, moonlight ...   | ...                              | 31 10 0 |
| A small picture of a distant View of Vesuvius, from ye Shore of Posilipo ...  | Pd. ...                          | 315 0 0 |
| A sepulchral monument at old Capua—moonlight ...  | Mr. Birch ...                    | 21 0 0  |
| Lake of Nemi, sun rising ...  | Mr. Daulby ...                   | 31 10 0 |
| A small picture of Chee Tor ...   | ...                              | 26 5 0  |
| A 3 qrs. of the Lake of Albano, with the Monte Jove, seen through the arch of an aqueduct ...                             | ...                              | ...     |
| A small picture of Cosimato ...   | Given to my friend Tate          | ...     |
| A picture of a distant view of Vesuvius, from the Shore of Posilipo, painted on pannel ...                                | Sir Robt. Wilmot ...             | 42 0 0  |
| Mecena's Villa, on ditto ...  | ...                              | 42 0 0  |
| Cicero's Villa, on pannel ...   | ...                              | 42 0 0  |
| A Cottage on Fire ...   | Mr. Culter ...                   | 36 15 0 |
| A Companion Moonlight ...   | Mr. Bird, Liverpool ...          | 31 10 0 |
| A View of Borrow Dale, sunset ...   | ...                              | 31 10 0 |
| A small picture of Neptune's Grotto ...   | ...                              | 14 14 0 |
| A small picture of the Lake of Albano, sunset ...   | ...                              | 26 5 0  |
| View of the Boathouse, Matlock ...  | ...                              | ...     |
| A View of Vesuvius from the Shore of Posilipo ...   | Edwd. Wilmot, Esqre ...          | 42 0 0  |
| The close scene from Cozen's ...  | Sir Robt. Wilmot ...             | 31 10 0 |
| The Sea Shore, moonlight ...  | Mr. Harvey ...                   | 31 10 0 |
| A small moonlight, without the moon appearing ...   | Mr. Boothby ...                  | 26 5 0  |
| A morning View of the Ponte Salona ...  | ...                              | 36 15 0 |
| It's Companion, sunset of Tivoli ...  | Mr. Gisborne ...                 | 36 15 0 |
| A View of Doverdale & its companion of Cosimato ...   | ...                              | ...     |
| A view of the Ponte Mola ...  | Sir Brooke Boothby ...           | 31 10 0 |
| Virgil's Tomb, sun breaking thro' a cloud. Small picture ...  | ...                              | 31 10 0 |
| A Sunset, a bold sea shore, 3 qrs., from Cozens ...   | Mr. Boothby ...                  | 31 10 0 |
| Two ovals of Dove Dale, with frames ...   | Mr. Boothby ...                  | 42 0 0  |
| A close scene, morning, from Cozens ...   | B. Boothby ...                   | 31 10 0 |
| A View in Dove Dale, morning $\frac{1}{2}$ qrs. ...   | E. Mundy, Esqre ...              | 31 10 0 |
| Companion, in do., moonlight ...  | Do. ...                          | 31 10 0 |
| A small oval of Doverdale ...   | Mr. Parsons ...                  | 14 14 0 |
| An eruption of Vesuvius, from the Shore of Posilipo, on pannel ...  | ...                              | 42 0 0  |
| Two small pictures of the island of Caprea ...  | The Honble Thos. Fitzmaurice ... | 105 0 0 |
| Hero & Leander—Storm ...  | Do. ...                          | 105 0 0 |
| Its companion, moonlight ...  | ...                              | 84 0 0  |
| Margaret & William ...  | Mr. Jno. Milnes ...              | 420 0 0 |
| The Siege of Gibraltar ...  | ...                              | 63 0 0  |
| An Indian Chief's Widow ...   | ...                              | 84 0 0  |
| A Moonlight from Comus ...  | Mr. Thompson ...                 | 31 10 0 |
| A Wood Scene by moonlight, & frame ...  | ...                              | 105 0 0 |
| The Corinthian Maid ...   | Mr. Wedgwood ...                 | 105 0 0 |
| Penelope unravelling her web, candle-light... June 7, 1783. Two small landships ...                                       | ...                              | 21 0 0  |
| A 3 qrs. picture of a Lake in Italy, moonlight ...  | ...                              | 31 10 0 |
| A small ditto of ditto by moonlight ...   | ...                              | 21 10 0 |
| Its companion, a Land Storm ...   | ...                              | ...     |
| A small moonlight on the coast of Naples ...  | Given to my friend Tate          | ...     |
| A 3 qrs. of Neptune's Grotto, with the Sybil's Temple, &c. ...  | Mr. Bacon ...                    | 26 5 0  |
| A Moonlight, with an eruption of V., from the shore of Posilipo ...   | Sold to my friend Holland        | 18 18 0 |
| The Companion, sunset in the Bay of Salerno ...   | ...                              | 14 14 0 |
| A view of Amalfi, sunset ...  | ...                              | 31 10 0 |
| A sunset from Cozens ...  | ...                              | ...     |



| SUBJECT.  | PURCHASER.             | PRICE.             |
|---|------------------------|--------------------|
|   |                        | £ s d.             |
| Recd. Sep. '85 of Mr. Gisborne for two large drawings of Moses...                 |                        | 8 0 0              |
| A boy with a candle ...   |                        | 4 4 0              |
| A boy blowing a bladder ...   |                        | 4 4 0              |
| A small picture of Borrowdale ...   | T. Tate...             | 12 12 0            |
| A village on fire ...   |                        | 63 0 0             |
| The Convent of Cosimato. Mem. not paid ...  | For Mrs Hayley         | 26 5 0             |
| Cottage on fire ...   | Mr. Cunningham         | 21 0 0             |
| Ditto ...   | Mr. N. Phelps ...      | 52 10 0            |
| A small picture of Lodore ...   |                        | <del>12 12 0</del> |
| The Lake of Nemi—on pannel ...  |                        |                    |
| A smallish picture of Ullswater, sunset ...                                       | Mr. Hardman ...        | 42 0 0             |
| A Ditto of Windermere with Langdale Pikes ...                                     | T. M. Tate ...         | 42 0 0             |
| A Large picture of Ullswater ...  |                        |                    |
| A smallish one of the little cascade at Sir Mic-la-Flemings ...                   | L. Phillips            | 31 10 0            |
| Picture of a bridge with the effect of a rainbow ...                              | Mr. N. Phillips ...    | 52 10 0            |
| Ditto ditto ...   |                        |                    |
| Keswick lake wh Skiddaw in the distance ...                                       |                        |                    |
| A view upon Ullswater, morning ...  |                        | 36 15 0            |
| Ditto Keswick Lake, sunset ...  | Norris                 | 36 15 0            |
| A small picture of a view by the sea side, sun rising ...                         | Sold to my friend Tate | 12 12 0            |
| A cottage on fire <i>Arrived upon Ullswater, morning</i> <i>Norris better</i> ... | Norris                 | 42 0 0             |
| A View of the outlet of Whylun Lake ...   | For my friend Tate     | 42 0 0             |

PICTURES KNOWN TO HAVE BEEN PAINTED BY WRIGHT BUT NOT  
ENTERED IN THE MS. LIST.

|  |                    |     |     |     |     |     |     |     |             |
|--|--------------------|-----|-----|-----|-----|-----|-----|-----|-------------|
| * Conversation piece. Three of Mr. Bradshaw's children with a pet lamb ... |                    |     |     |     |     |     |     |     |             |
| Port. of   | Mr. Woodville ...  | ..  | ... | ... | ... | ... | ... | ... | full length |
| "  | Mrs. Woodville ... | ... | ..  | ... | ... | ... | ... | ... | do.         |
| "  | Dr. Wilson ...     | ... | ... | ... | ... | ... | ... | ... | half length |
| "  | Miss Macauley ...  | ..  | ... | ... | ... | ... | ... | ... |             |

A CATALOGUE OF PRINTS ENGRAVED AFTER PAINTINGS  
BY JOSEPH WRIGHT, OF DERBY.

|    | SUBJECT.  | STYLE.     | ENGRAVER.         |
|----|---|------------|-------------------|
| 1  | Two Boys with a Bladder   | Aquatint.  | J. P. Burdett.    |
| 2  | Master Bradshaw and two Miss Bradshaws with a Pet Lamb &c.  | Mezzotint. | Valentine Green.  |
| 3  | Count Miravan, a young nobleman of Syria, who having extravagantly lavished away his fortune, breaks open the tomb of his ancestors, expecting to find great treasure   | Ditto.     | Ditto.            |
| 4  | A philosopher giving a Lecture on the Orrery.† The following names are copied from the margin of a print of the Orrery, written in the year 1768, and are believed to be the persons represented:—J. Wright, Mr. Burdett taking notes, young Cantrell, A. Winterman, Mr. G. Snowden, Mr. Denby as the philosopher | Ditto.     | Ditto.            |
| 5  | A Philosopher giving a Lecture on the Air Pump, in which are introduced portraits similar to above §  | Ditto.     | Ditto.            |
| 6  | "The Gladiator." Mr. Wright in this picture has introduced himself in profile, and he and the other two figures (Burdett and old John Wilson of the Devonshire Almshouses), are comparing the drawing he has made with the Statue   | Ditto.     | W. Pether.        |
| 7  | Democritus found studying Anatomy   | Ditto.     | Ditto.            |
| 8  | An Alchemist ‡  | Ditto.     | Ditto.            |
| 9  | A Farrier's Shop  | Ditto.     | Ditto.            |
| 10 | Master Ashton (with Dog)  | Ditto.     | Ditto.            |
| 11 | A Drawing Academy   | Ditto.     | Ditto.            |
| 12 | A Drawing Academy, 8vo.   | Outline.   | Normand.          |
| 13 | A Blacksmith's Shop   | Mezzotint  | Richard Earlom.   |
| 14 | An Iron Forge...  | Ditto.     | Ditto.            |
| 15 | John Harrison, Esq., Surgeon, Derby   | Ditto.     | J. R. Smith.      |
| 16 | Edwin, the Minstrel (portrait of Thomas Haden, Esq.)  | Ditto.     | Ditto.            |
| 17 | Ditto   | Etching.   | F. Seymour Haden. |
| 18 | Three Children of Walter Synnott, Esq. (with Birdcage)  | Mezzotint. | J. R. Smith.      |
| 19 | William and Margaret, taken from an Old Ballad  | Ditto.     | Ditto.            |
| 20 | The Indian Widow  | Ditto.     | Ditto.            |

\* Engraved. See list.      § The original painting is now in the National Gallery.



|    | SUBJECT.   | STYLE.          | ENGRAVER.             |
|----|--|-----------------|-----------------------|
| 21 | The Lady in Milton's Comus ... ..  | Mezzotint.      | J. R. Smith.          |
| 22 | Dr. Darwin, with pen in right hand. ("An alteration in the Face and Wig from the Original, and for the worse") ... ..                        | Ditto.          | Ditto.                |
| 23 | Ditto, with hands resting on a polished table* ... ..  | Line            | J. T. Wedgwood.       |
| 24 | "The Captive," from Sterne's Sentimental Journey ... ..  | Dotted.         | Ryder.                |
| 25 | "The Captive," from Sterne. Engraved for Mr. Milnes, of Wakefield: who destroyed the plate when twenty impressions had been taken off ... .. | Mezzotint.      | J. R. Smith.          |
| 26 | Distant View of Vesuvius, from shore of Posilipo ... ..  | Line.           | Wm. Byrne.            |
| 27 | "The Dead Soldier" ... ..  | Line.           | J. Heath.             |
| 28 | Ditto, same size as above, but a much inferior print ... ..  | Mezzotint.      | W. Dickinson.         |
| 29 | "The Dead Soldier," small ... ..   | Line.           | Bovinet.              |
| 30 | Prospero entertaining Ferdinand and Miranda with Spectacle. From the "Tempest." For Boydell's Shakspeare Gallery ... ..                      | Line & Stipple. | Thew.                 |
| 31 | The Storm, Antigonus pursued by the Bear. From the "Winter's Tale." For Boydell's Shakspeare Gallery ... ..                                  | Line.           | Middiman.             |
| 32 | John Whitehurst, F.R.S., of Derby, "an elegant Engraving, and very like." 8vo. in oval (another in oval on a pedestal) ... ..                | Line.           | J. Hall.              |
| 33 | Sir Richard Arkwright, Kt. ... ..  | Mezzotint.      | J. R. Smith.          |
| 34 | Sir Richard Arkwright, Kt., small (various) ... ..   | Line.           | A. R. Meyer & others. |
| 35 | Dr. Wilson. (Drawn by T. Lawrence) ... ..  | ...             | J. & C. Sherwin.      |
| 36 | Miss Kitty Dressing. Published February, 1781 ... ..   | Mezzotint.      | J. Watson.            |
| 37 | Portrait of Himself, wearing a hat ... ..  | Ditto.          | Ward                  |
| 38 | Ditto, ditto ... ..  | Line.           | M. V. Sears.          |
| 39 | Jedediah Strutt, Esq. (various) ... ..   | Line & Stipple. | Meyer.                |
| 40 | Rev. Thomas Seward ... ..  | Line.           | Cromer.               |
| 41 | Fireworks from the Castle of St. Angelo, Rome, 8vo. ... ..   | Line.           | Radcliffe.            |
| 42 | "Maria," from Sterne's "Sentimental Journey" ... ..  | Mezzotint.      | John Raphael Smith.   |
| 43 | Thos. Day ... ..   | Line & Stipple. | Meyer.                |
| 44 | Moonlight View in Italy. Size of plate 21 x 16½ ... ..   | Aquatint.       | Fras. Eginton, 1781.  |
| 45 | The Twins (plate in this volume) ... ..  | Etching.        | F. Seymour Haden.     |
| 46 | Miss Wrights. Two Girls with a Pet Lamb ... ..   | Mezzotint.      | S. Paul.              |

There are several other Minor Prints after him. Also two very fine Mezzo Prints, scarce, 2 ft. 6½ in. x 2 ft. 2 in. of a Boy and a Girl with a Bladder, and Two Girls with a Lighted Stick, with the name of W. Tate, pinxit (a friend of Wright's), which is evidently an error, as it is known that Wright did paint these two pictures, and it is presumed that Mr. Tate had them engraved, hence the error.

A Portrait of the artist, engraved by Blake, was used as a frontispiece to J. Leigh Phillips' article on Wright, in the "Monthly Magazine," of Sept. 1797. Blake engraved his plate from an etching by Wright himself, and of which only one copy is now known to exist.

NOTE.—The celebrated Engraving, "The Fishery," engraved by Woollett, often ascribed as after "Wright, of Derby," was painted by a Richard Wright, of Liverpool.

It is interesting to know at what prices the fine Mezzotint Prints were published, and the following list is copied from a bill for Prints, receipted by W. Pether:—

|                          | £ | s. | d. |
|--------------------------|---|----|----|
| Gladiator ... ..         | 0 | 15 | 0  |
| Orrery ... ..            | 1 | 1  | 0  |
| Air Pump ... ..          | 0 | 15 | 0  |
| Academy ... ..           | 0 | 15 | 0  |
| Farrier's Shop ... ..    | 0 | 10 | 6  |
| Master Ashton ... ..     | 0 | 6  | 0  |
| Miravin ... ..           | 0 | 10 | 6  |
| Blacksmith's Shop ... .. | 0 | 15 | 0  |
| Hermit ... ..            | 0 | 15 | 0  |
| Alchemist ... ..         | 1 | 1  | 0  |

£7 4 0

"Recd May 1<sup>st</sup> 1778, of John Milnes, Esqr., by M<sup>r</sup>. Wright, the above sum, in full of all demands."

By W<sup>m</sup> PETHER.

£7 4 0.

\* Wedgwood's Medallion of Dr. Darwin, with his arms resting on a table, is taken from Wright's painting of the Doctor, now in the possession of Reginald Darwin, Esq., The Fern, Buxton.

THE UNIVERSITY OF CHICAGO  
LIBRARY  
1215 EAST 58TH STREET  
CHICAGO, ILL. 60637  
TEL. 733-4331

## INDEX OF PERSONS.

Allen, Mr., 102.  
 Almond, Rev., 5.  
 Angelo, Michael, 39, 41, 42, 69, 90, 91, 93, 111.  
 Arkwright, Richard, 42, 51, 84.  
 " Elizabeth, 42.  
 " F. C., 47, 81.  
 " John, 42.  
 " Joseph, 42.  
 " Sir Richard, 51, 81, 111.  
 Ashley, Rev., 7.  
 Ayton, Brassey, Lee & Co., 91.

Bacon, Mr. (sculptor), 53.  
 Bainton, Thomas, jun., 102.  
 Baines, Mr., 103.  
 Baker (artist), 53.  
 Barker, J., 17.  
 Barron, Mr., 80.  
 Bissan, Mr., 69.  
 Bates, Dr., 12, 111.  
 Baxter, Mr., 35, 70.  
 Beattie, Dr., 68, 69.  
 Bechey, Sir W., 111.  
 Bellet, Lord, 10, 79.  
 Bence, W., 20.  
 Bentley, Mr., 48, 69, 80.  
 Beugh, Dr., 41.  
 Beridge, Dr., 25, 82.  
 " Mrs., 81, 82.  
 Blackwall, Rev., 9.  
 Blake, Mr., 106.  
 Bousfield, Rev. H. N., 52.  
 Boot, Mrs., 10.  
 Botts, 41.  
 Boydell, Alderman, 63, 64, 97, 98, 100, 101.  
 Bournall, Mr., 29.  
 Brookes, Hannah, 3.  
 Buckley, F. H., 81.  
 Buckton, Rev. German, 82.  
 Burdett, P. P., 9, 11, 12, 33, 48, 76, 77, 78, 81.  
 " Mrs., 78.

Cade, Mr., 81.  
 " Mrs., 9.  
 " Miss, 56.  
 Carleill, Mr., 52.  
 " Mrs., 52.  
 Cartrell, Mr., 75.  
 Caracci, Lucio, 39.  
 Cesar, Mr., 29.  
 Chantrey, Mr. (sculptor), 5.  
 Chesterfield, Lord, 3.

Christie, Mr., 106, 107, 111.  
 Clayton, Mr. and Mrs., 30.  
 Clyford, Mr., 82.  
 Coke, Daniel Parker, 10.  
 " Mr., jun., 30, 33.  
 Colman, Mr., 32, 35.  
 Copley, Mr., 36, 99.  
 Corbould, Mr., 73, 74.  
 Correggio, 35, 36, 38, 40.  
 Cox, Rev. Dr., 1.  
 Cumberland, Duchess of, 44.  
 " George, 106.  
 Curtis, Capt. R., 59.

Darwin, Erasmus, 56, 60, 79, 80, 81, 87, 95.  
 " Reginald, D.D., 80.  
 Daulby, Mr., 85, 86, 87, 88.  
 Day, Mr., 79, 80.  
 Daykene, Anne, 3.  
 Dean, George, 75.  
 Denby, Charles, 9.  
 Denby, Mr. (organist), 9, 10, 76.  
 Derry, Bishop of, 43.  
 Donich, 39.  
 Downman, Mr. (artist), 30.  
 Downman, Mrs., 37.  
 Drewry, J., 114.

Edkins, William, 106.  
 Egerton, Messrs. T. and J., 1.  
 Eley, Mr., 50.  
 Elliott, General, 59, 76.

Fallows, Mr., 47, 78.  
 Farrington, Mr., 48, 66.  
 Fellers, Lady, 44.  
 " Earl, 69, 76, 77, 78.  
 Fitzherberts, The, 50.  
 " Alayne, 51.  
 Flaxman, 82.  
 Flint, Mrs., 30.  
 Forrester, Mr., 37.  
 Fowler, Miss, 30.  
 Fox, Mrs., 28, 30.  
 French, Capt., 31.  
 Fuzeli, Mr., 71.

Gainsborough, 16, 44, 45, 67.  
 Garbage, Edmund, 61.  
 Garvey, Mr., 57, 61, 62.  
 Gell, Dorothy, 2.  
 Gibbon, Mr., 78, 79.  
 Gilpin, Mr., 97, 98.  
 Giotto, 40.  
 Girardot & Co., 37.  
 Givorne, Rev. Thos., 9, 25, 20, 92, 95, 102, 115.  
 " John, 51.  
 Gray, Caroline, 3.  
 Gray, Sir James, 3.  
 Greasley, Mr., 31.  
 Greenwood, Mr., 28.  
 Griffith, Hon. Mrs., 25.

Hacket, Bishop, 1.  
 Haden, Ann, 11.  
 " F. Seymour, 11, 68, 69.  
 " Mr., 9, 47, 68, 69.  
 " Sarah, 11.  
 Hall, Messrs., 51.  
 Hardman, Mr., 86, 92.  
 " Mrs., 64.  
 Harrison, John (singer), 5.  
 " J. R., 100.  
 Hayley, Mrs., 81, 82, 83.  
 " (Poet), 25, 26, 28, 43, 44, 57, 58, 61, 62, 69, 76, 81, 82, 83, 98.  
 " T. A. (sculptor), 69, 82, 83.  
 Heath, Mr., 64, 66, 69, 70, 71, 72, 73, 74, 88, 89, 94, 101.  
 Heathcote, Mr., 29.  
 Heathcote, Capt., 30.  
 " Col., 30.  
 Heathfield, Lord, 59.  
 Heath, artist, 11.  
 Holland, Jno., 26, 53, 79, 96, 102.  
 " Mr., Ford House, 52, 111.  
 Holworthy, James, 4.  
 Hope, Rev., 9, 10.  
 Hopner, Mr., 111.  
 Houghton, Lord, 68.  
 Humphrey, Osias, 37.  
 Hudson (sculptor), 5, 6, 8, 11, 45, 50.  
 Hurleston, 27, 30, 31, 47.  
 " F. T., 27.  
 Hunt, Charles, 53.  
 " Francis, 42.

Jenkins, Mr., 37.  
 Johnson, Dr., 11.  
 " John, LL.D., 82.

Lansdowne, Lord, 12, 72, 73.  
Langhorne, Mr., 70.  
Lawrence, Mr., 111.  
Long, Mr., 100.

Macauley, Miss, 45.  
Macklin, Mr., 101.  
Martin, Mr., 64, 66.  
McNiven, Mr., 91.  
Merelish, Sir Wm., 34.  
Meteyard, Miss, 80.  
Meynell, Mr., 31.  
Mundy, F. N. C., 10.  
Montague, Mr., 37.  
Middiman, Mr., 89.  
Mills, Mr., 63, 93.  
Miles, Captain, 46.  
" Mr., 46.  
Milnes, J., 74.  
Moreland, Mr., 26, 91, 92.  
Morewood, Mrs., 52.  
Morland, Mr., 74.  
Mortimer (artist), 8, 33, 58, 69, 78, 79.  
Mosley, Mr., 114.

Nash, Jno., 1.  
Newton, Mr., 58.  
Noell, Counsellor, 7.  
Northcote, Mr., 99.

Oakes, James, 11.  
Oliver, Thomas, 10.  
Orford, Lord, 8.  
Orest, Major, 55.  
Osmaston, John, 77.  
Overstone, Lord, 74.

Pallace, do.  
Parry, Mr., 36.  
Pasquin, Anthony, 57, 61, 62.  
Pether, Mr., 31.  
Phelps, Mr., 50.  
Philips, H., 89, 91, 92, 100.  
" J. L., 57, 58, 62, 63, 64, 65, 70, 72, 73,  
74, 85, 88, 90, 91, 92, 93, 94, 95, 102,  
104, 105, 106.  
" N., 94.

Pickford, Joseph, 55, 56.  
Pindar, Peter, 69, 79.  
Pope, The, 34.  
Poussin, 38.  
Prig, Mr., 62.  
Prince Charles Edward, 7.

Raphael, 37, 38, 39.  
Rawlinson, Mr., 50.  
Rawson, Mr., 31.  
Redgrave, Meurs., 26, 41, 58, 66, 67, 68.  
" R., 67.  
" S., 58.  
Rembrandt, 40.  
Reynolds, Sir Joshua, R.A., 1, 5, 8, 44, 48, 67,  
68, 99.  
Robins, Mr., 16, 17.  
Roger, Mr., 101.  
Romney, Mr., 28, 36, 37, 83, 98.  
Rought, Thos., 77.  
Russia, Catharine, Empress of, 30, 35, 80, 85.

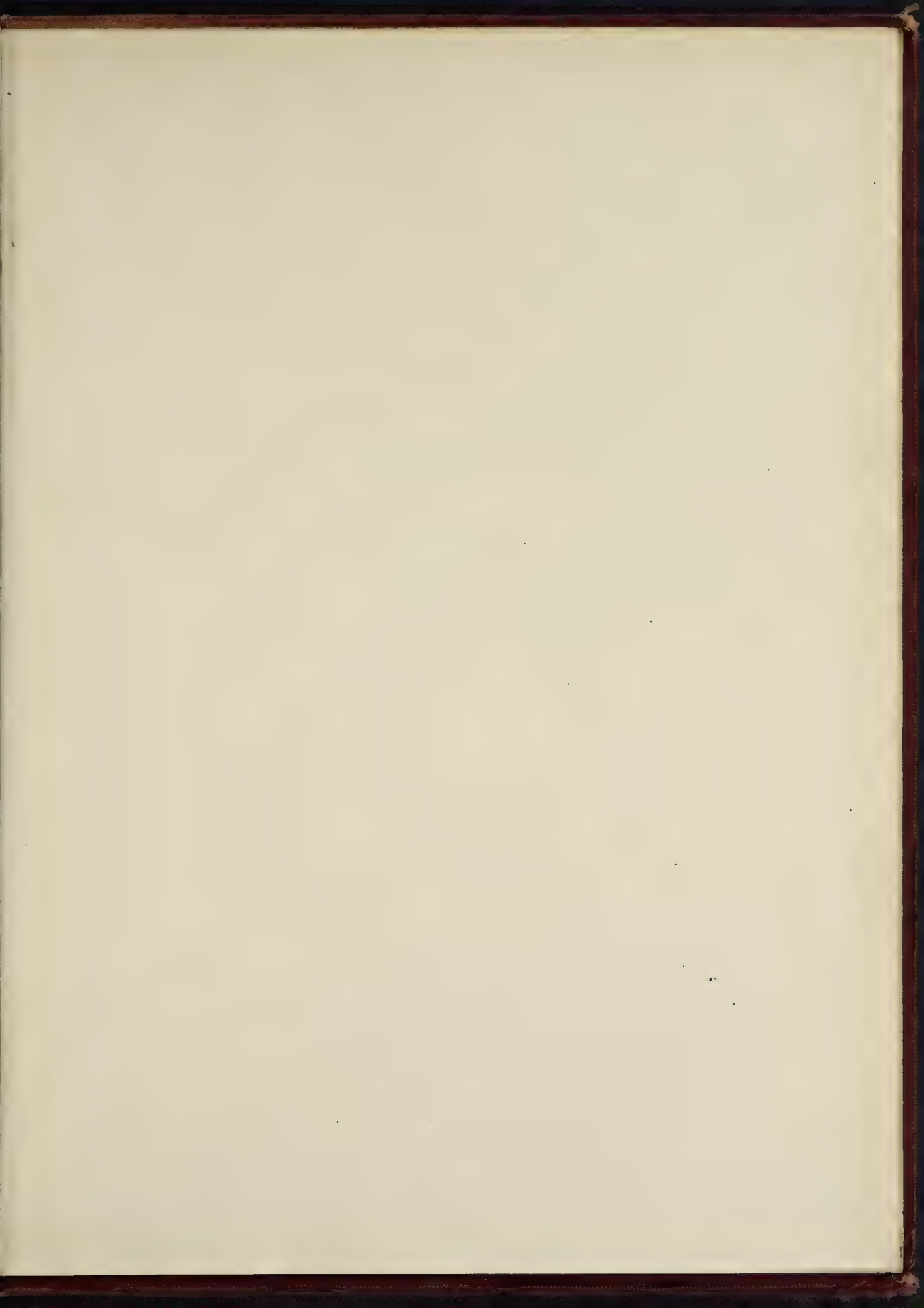
Sale, Mrs., 76.  
Salmon, Captain, 40.  
Scarsdale, Lord, 37.  
Seward, Anna, 69, 79, 81.  
Shackleford, Mr., 29.  
Shaw, Mr., 112, 114.  
Shelton, Mrs., 28, 30.  
Sikes, Joseph, 52.  
Simpson and North, Messrs., 55.  
Smeeton, J., 110.  
Smith (artist), 26.  
" Mr., 87, 89.  
Smirke, Mr., 74.  
Snowden, G., 76.  
Sothely, William, 31, 70.  
Sproule, Mrs., 44.  
Stephens, F. G., 62, 81.  
Sterne, 26, 52, 69, 70.  
Stevens, Mr., 37.  
Swift, Ann, 27.  
Synnott, Walter, 52.

Tacet (musician), 9.  
Tate, Jno. Moss, 5.  
" R., 31.  
" Thomas, 26, 31, 32, 33, 63, 64, 65, 66,  
77, 85, 87, 88, 89, 91, 92, 93, 94, 95,  
100, 101, 103.  
Teniers, 40.

Thacker, Mr., 3.  
Thornton, Mr., 82.  
Tintoret, 39.  
Titian, 35, 36, 37, 38, 39, 40.  
Turner, J. M. W., R.A., 4, 31, 111.  
" Dr., 83.  
Tyrrell, Walter, 68.

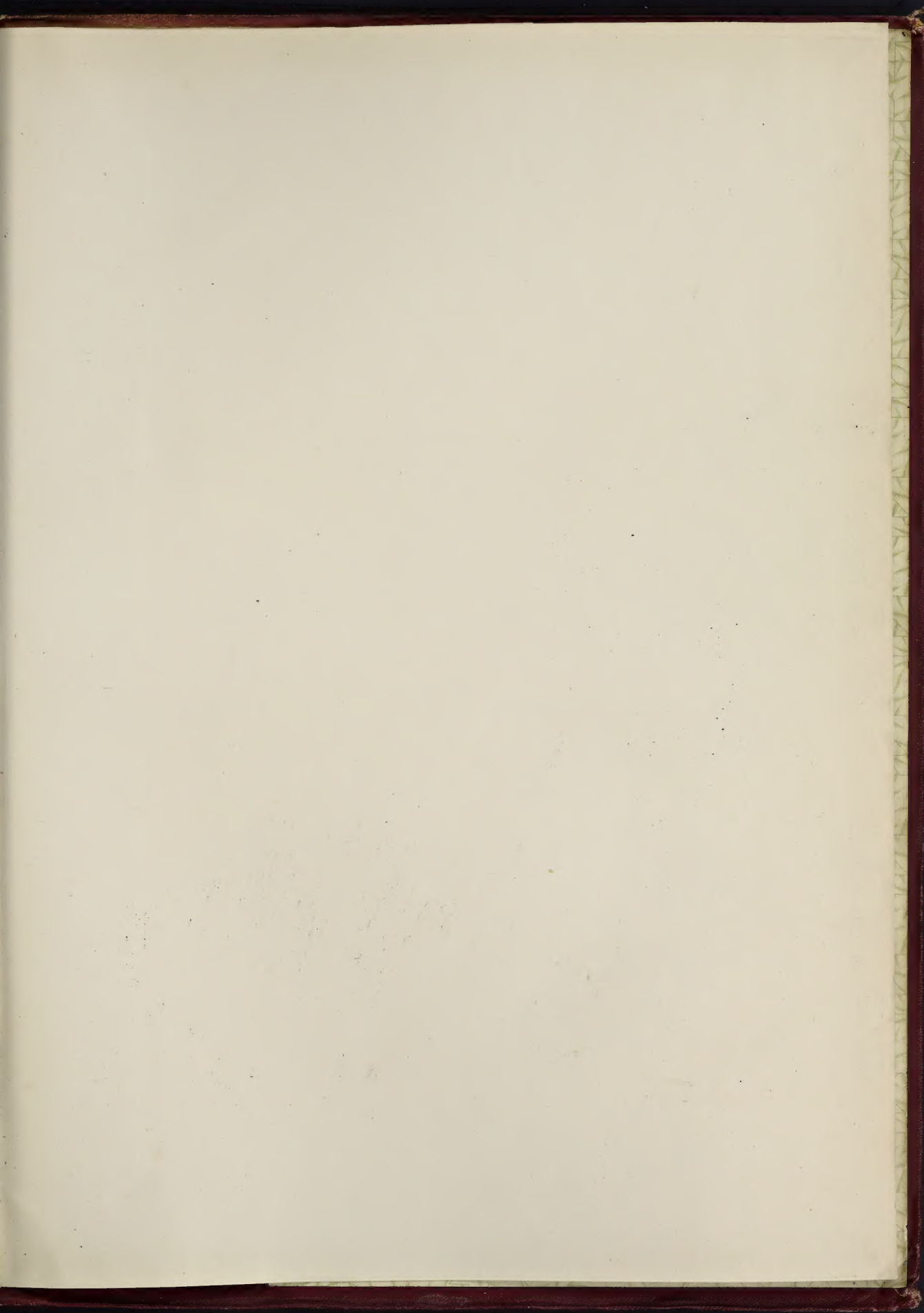
Van, Mr. and Mrs., 30.  
Vandicke, 40.  
Vasari, Mr., 63, 101.  
Veronese, Paul, 39, 40.

Wallis, Sarah, 4.  
Ward, Mr. and Miss, 47.  
Waste, Joan, 56.  
Watkins, Nan, 78.  
Wedgwood, Godfrey, 26, 61.  
" Josiah, 26, 48, 69, 80, 81.  
West, Mr., 98, 99.  
Whiatt, Mr., 88.  
Whitehurst, Mr., 34.  
Wilcockson, Frances, 2.  
Williams, John, 61, 62.  
Wilmot, Sir Eardley, 3.  
Wilson, Capt. John, 2.  
" Dr., 45.  
" Old John, 11.  
" Richard, 1, 53.  
Winter, Mr., 10.  
Winterman, A., 76.  
Winstanley and Taylor, Messrs., 71.  
Wolcott, Dr., 79.  
Wolfe, General, 71.  
Wollett, Mr. (engraver), 5.  
Wood, Bishop, 1.  
Wood, Mr., 24.  
Woodville, Mrs., 55.  
Woodward, G. W., 56.  
Woty, W., 77.  
Wright, Anne Elizabeth, or "Nancy," 4, 28, 29,  
30, 33, 34, 36, 48.  
" Dr. Richard (of London), 3.  
" "Equity Wright," 3, 4.  
" Francis, 77.  
" Hannah, 4.  
" Harriett, 103.  
" John, 3.  
" Joseph, 4.  
" Rev. John, 1, 2.  
" Richard (of Derby), 3, 6, 27, 34, 41, 51,  
77, 105, 106, 111, 115.  
" Richard (marine painter), 5.

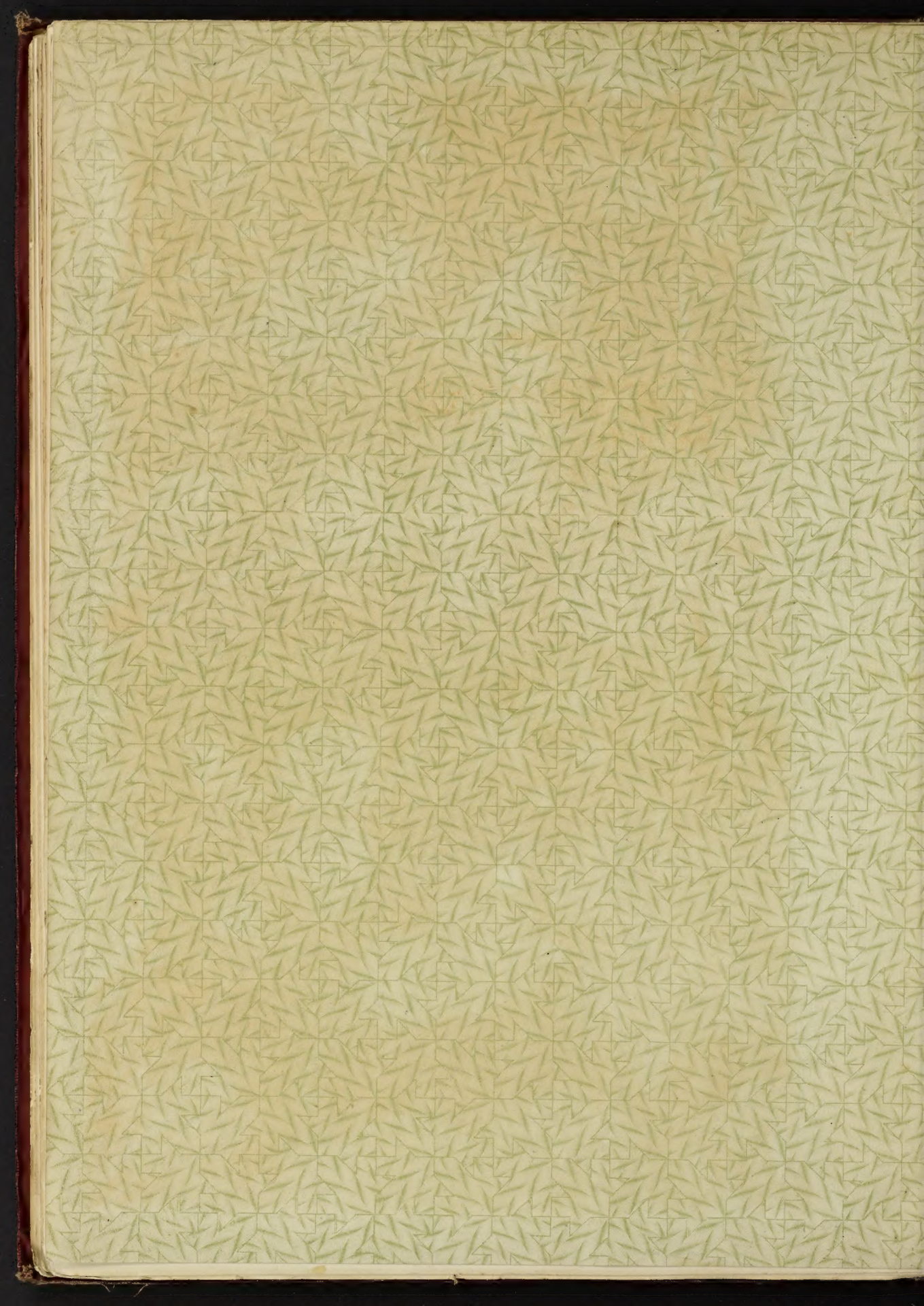














GETTY CENTER LIBRARY



3 3125 00102 9111



